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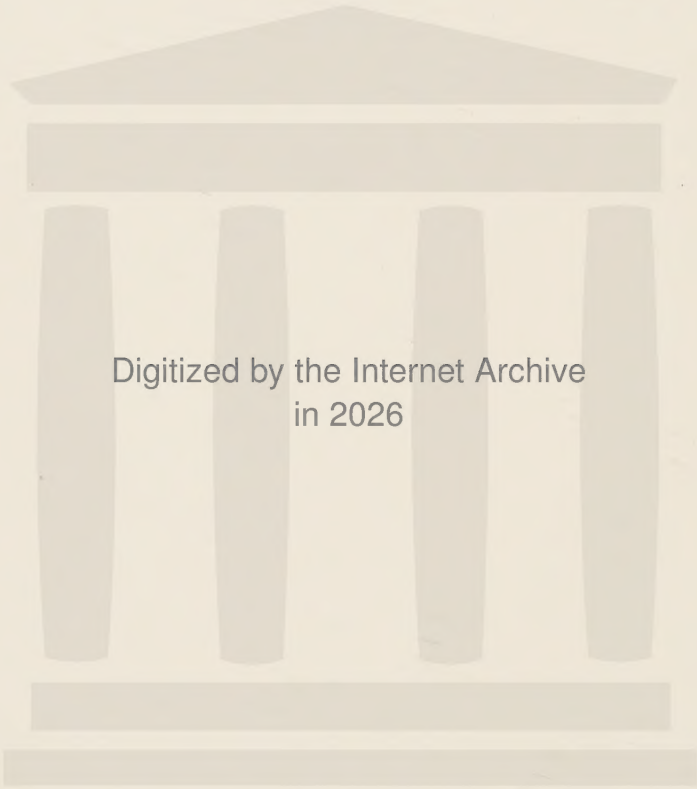
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Joseph Joachim.

by G. F. Watts. R.A.

JOSEPH JOACHIM

A BIOGRAPHY

(1831–1899)

BY

ANDREAS MOSER

TRANSLATED BY LILLA DURHAM

(*By permission of the Author*)

INTRODUCTION BY J. A. FULLER MAITLAND

With Portrait by G. F. Watts, R.A., *and other Portraits and Facsimiles*

LONDON

PHILIP WELLBY

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INTRODUCTION

If good wine needs no bush, then should such an excellent piece of work as Professor Moser's biography of Joseph Joachim need no introduction on its appearance in an English dress; but, besides the accident that the author's name is not as yet very widely known in this country, there are a few points in his work which may at least partly excuse a few remarks that might seem superfluous.

The task which Prof. Moser undertook was a most enviable one, for very few biographers have had to tell the story of a life so full of dignity, usefulness, and beauty, or one which embodies so completely the realisation of the noblest ideals in art and character. The career of Joachim is very far indeed from being the mere record of successful performances, though no one in the history of music has enjoyed more fully than he the enthusiasm of the intellectual public, or has so well deserved it. To the average reader, his relations with the great contemporaries with whom he has been brought in contact will be of surpassing

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interest, and it is in his treatment of these that Prof. Moser is perhaps at his best. Instead of giving us the bare narrative of the circumstances in which Joachim found himself in the different cities of his residence, Prof. Moser makes us realise the whole condition of things musical in such centres of the art as Vienna, Leipzig, Weimar, Hanover, and Berlin, treating his subject with such skill that he has made an important contribution to the general history of the art.

In dealing, too, with the greater or lesser disputes from which even Joachim could not stand completely aloof, his biographer gives due prominence to the things which make for peace, a prominence which is amply justified by the facts, as is shown by the courteous, honest, and tactful letter in which Joachim owns his inability to give to the compositions of Liszt as high a value as that at which they were assessed by some of the great pianist's disciples. The difficult task of alluding to the overwhelming sorrow of Joachim's private life has been accomplished with admirable taste and reticence, and throughout the book, in the perfect balance between the intellectual and the emotional side of his work, Prof. Moser shows that he has caught some of the most prominent characteristics of Joachim's own art, for he is never for a moment

either dry or gushing. He phrases most happily the qualities that go to make his subject the greatest violinist that the world has seen; and perhaps none of the suggestive sentences in which he has attempted to pluck the heart out of the mystery of the incomparable quartett-playing is quite as well put as this: "He is the first man who has played the violin, not for its own sake, but in the service of an ideal."

Some of those in England who are proud to call themselves the friends of Joachim may feel a little aggrieved at the very small space, hardly more than a passing reference, allotted to the time the illustrious artist has spent in London. But, to make up for this omission, one that could have been repaired without much difficulty, the possessors of the English version have before them a far more complete picture of Joachim's life than it was possible to give the German public when the book was published early in the present year. It was intended, as the author tells us in his preface, to form an appropriate contribution to the master's Sixty Years' Jubilee in the spring of the past year; and as it had to be prepared in time for that celebration, it could not, of course, contain an account of the festivities in honour of the event. In the English version, however, that omission has

been made good, and a complete account of the festival is included at the end of the book.

Of the way in which Miss Durham has done her work as a translator, it is impossible to speak too highly. The sense of the reader is never offended by an idiom that reflects a German turn of expression, or a phrase which can only be understood when it has been turned back into German; and it would be possible to read it from end to end without detecting its foreign authorship by the style.

J. A. FULLER MAITLAND.

AUTHOR'S PREFACE

On a cold winter's day, about the middle of the eighties, as I was crossing the open space by the *Potsdamer Thor*, on my way to give a violin lesson at the *Thiergarten Hotel*, my meditations were interrupted by loud calls issuing from a carriage bound for the neighbouring railway station.

The carriage halted, and its occupants invited me to join them, which I did not hesitate to do. The travellers were Joachim, Rudorff, and Kruse, who were going to Magdeburg to give a concert with the Philharmonic Orchestra.

The continued existence of this excellent orchestra, which now plays such an important part in the musical life of the Prussian capital, is in a great measure due to the frequent tours which Joachim made at this time with the Philharmonikers, and also to the numerous concerts which he led in Berlin.

On the platform at the station Kruse placed a railway ticket in my hand, and thrust me into the

coupé, murmuring, "You may as well hear for once how Joachim plays the Beethoven Concerto, and how we manage Schumann's Symphony in D minor, and the third Leonore Overture, away from home." As the train was by this time in motion, it was impossible to refuse the invitation of my friend, who at that time was *Konzertmeister* to the Philharmonic Orchestra.

For two reasons I can never regret this little tour: on account of the brilliant concert, which I cannot easily forget, and the intimate intercourse with the three artists which I enjoyed after the performance. The day before had been Rudorff's birthday, and in order to celebrate this event in a fitting manner, Joachim ordered that sparkling wine which, under the name of *Hausschlüssel*, plays a certain part in these pages.

A drop of this at the right time could thaw even that most silent of all musicians, Robert Schumann; and in the same way, during all the twenty years of my acquaintance with Joachim, I have seldom seen him so communicative as he was that evening after the concert at Magdeburg. We seemed to see passing before us all the glorious artists who watched over Joachim's youth, helped his efforts with their sympathy, and who have made his whole life

richer by the recollection of "hallowed hours" spent together.

When we parted in the early hours of the morning, the idea occurred to me that I might collect the pictures which had been conjured up in our minds, and arrange them in sequence, in order that wider circles might enjoy a glimpse into Joachim's rich artist-life.

My delay in carrying out this idea has brought with it the advantage that I am now able to include another ten years of his life in my book.

The active personal intercourse with the master, whose pupil I am proud and grateful to call myself, the frequent playing with him, and the circumstance that I have now for more than ten years faithfully served him as a teacher at the *Hochschule*, place me in the happy position of being able to describe the course of his life with absolute fidelity, and I venture to hope that my long-standing familiarity with his intellectual side qualifies me also to portray him as an artist.

Were an occasion necessary to weave the flowers so generously strewn on his path into a wreath, I could think of none more fitting than the master's "Sixty Years' Jubilee," on the 17th of March 1899.

Rejoicing at the youthful vigour which still

breathes in Joachim's art, the faithful pupil and friend dedicates this book as an offering on this exceptional occasion.

An individuality can only be understood in its entirety when the circumstances which have combined to develop it are known. The many influences to which Joachim has been subjected from his earliest childhood make it seem necessary for us to consider his artistic forebears and contemporaries, in order that we may arrive at a correct estimation of the service he has rendered to the art of his time.

When I attempted to portray Joachim as a man, Goethe's dictum (to Heinrich Meyer, Feb. 6, 1796) was in my mind: "All *pragmatic* biographical characteristics must sink into nothingness before the simple details of a great life."

With the extensive material that has been placed at my disposal, it would have been easy to have made this a book of far greater compass; but I set a higher value on the attempt to draw a finished picture of the master, than on the wish to be exhaustive.

For the historical and statistical statements, two works especially have rendered me excellent service —Hanslick's *Geschichte des Konzertwesens in Wien*, and Wasielewski's *Die Violine und ihre Meister*.

The collective letters to Liszt, which will be found in the chapters "Weimar" and "Hanover," are taken from La Mara's book, *Briefe hervorragender Zeitgenossen an Franz Liszt*, and those of Bülow from his *Briefe und Schriften*, edited by Marie von Bülow.

Encouragement and assistance have not failed me in the course of my work. Especially are my thanks due to Professor Dr. Julius Grimm, *Hof-Kapellmeister*, Albert Dietrich, and Professor Ernst Rudorff, who have most kindly allowed me to examine, and in part to publish those letters of Joachim in their possession.

The most fruitful source for the elucidation of matters long since past have been Joachim's letters to Avé Lallemant; these show his relation to Johannes Brahms in a beautiful light.

No one will misunderstand the love which I have bestowed on my work; but in the course of my labours I have comprehended to the full that desire, and the ability to fulfil it, are two very different things.

My self-confidence was nourished during a work so unaccustomed as authorship is to a practical musician by the recollection of a remark of Robert Schumann's, to the effect that "the mere curse of a

musician often hit the mark more certainly than all æsthetics." And as in the pages of my book I have tried not to "æstheticise," but rather to let the musician speak, I allow myself to hope that my attempt at authorship will be regarded with leniency. After all, I am—"Only a Fiddler."

ANDREAS MOSER.

BERLIN, *September* 1898.

TRANSLATOR'S POSTSCRIPT

It has long been the wish of many that Dr. Joachim should give us some account of his life from his own pen, and if he, unfortunately, has not done so, Professor Moser has given us the next best thing; a book which really contains the quintessence of an autobiography, for it is founded on matter directly communicated to the author by Dr. Joachim himself.

I have ventured to translate it in the hope that it will be welcome to his many English friends and admirers. As the German edition was published before Dr. Joachim had celebrated his "Sixty Years' Jubilee," Professor Moser revised the original, and added an account of the Jubilee for the present edition.

With the kind permission of the author, I have further added to the original, critiques of Joachim's first appearance at the London Philharmonic Concerts, taken from the *Morning Post* and the *Musical World* of May 1844, which cannot fail to interest the Professor's friends in this country.

Throughout the translation the German musi-

cal appellations "*Konzertmeister*," "*Kapellmeister*," "*Kammermusiker*" have been retained where they are official titles. A *Konzertmeister* is the principal first violin of an orchestra, "*Kapellmeister*" the conductor, and the players in the Royal orchestras are, by custom of long standing, given the title of "*Kammermusiker*."

In a few instances other German official titles have also remained untranslated.

L. D.

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JOSEPH JOACHIM

CHAPTER I

EARLY CHILDHOOD (1831–1839)

Birthplace — Parentage — Pesth — First violin lessons — Serwaczyński — First public appearance — First acquaintance with chamber-music — Beethoven — Fräulein Figdor — Removal to Vienna.

OTTO HOFFMANN'S narrative, "*Prinz Eugen, der edle Ritter*," has made Kitsee familiar to all German children. This little town lies in the midst of a plain about an hour's walk south of Pressburg, the town in which the old Hungarian kings were crowned.

In the spring of 1683, the Emperor Leopold I. reviewed the troops who were to fight against the Turks and Hungarians on the plain of Kitsee, and here Prince Eugene of Savoy offered Leopold his services in the coming war. Although Kitsee is officially known by the Hungarian name of Köpcsény, the inhabitants use the German language almost exclusively. They are industrious, hard-working Swabians, whose forefathers had made a

settlement there in earlier times. So exactly have they retained the language, manners, and customs of their old home, that in Kitsee one almost fancies oneself back in Swabia.

It was among these hardy people that Joseph Joachim was born, on 28th June 1831. He was the seventh of Julius and Fanny Joachim's eight children, and as the parents were of Jewish extraction, the children were educated in that faith. Julius Joachim, the father, was a capable man of business. He was grave and rather reserved in disposition, but devoted to his family. Through unflagging industry, he worked himself into a position enabling him to give each of his children a suitable education. Fanny was a true helpmate to her husband, a loving and tender mother, whose simplicity of character was an important factor in the harmony of the family circle. Though they were by no means overburdened with worldly possessions, they were sufficiently well off to be placed beyond the struggle for daily bread. But so small a place as Kitsee did not afford great educational opportunities, and this, combined with business considerations, induced Julius Joachim to leave Kitsee and to settle in a larger town, and in the year 1833 we find the Joachim family established in Pesth. The Hungarian capital is therefore really the early home of little Joseph (or "Pepi," as he was called, by Austrian custom).

Music did not take an important place in the

Stanislaus Serwaczyński

From a lithograph in the possession of Major Hajecki of Lemberg

Printed in Germany

Joachim family; they were fond of hearing it, but showed no deep interest in it. The second daughter, Regina, had a pleasant voice, and her parents had her taught singing. Little Pepi's musical talent was first awakened by his sister's singing, to which he listened with an intense interest, and he strove to play her songs after her on a little toy fiddle.

It was Stieglitz, a medical student, a frequent visitor at the Joachims' house, who first noticed Pepi's musical bent; he was himself an enthusiastic violinist in his leisure hours, and it was he who, on the toy violin, taught Pepi the first elements of playing.

The child's musical capacity, and the extraordinary progress he made in a very short time, caused Stieglitz to draw the parents' attention to their son's promising talent, and to advise them to let him have good instruction from a professional teacher. In this the father showed rare sense; for, though he was not particularly well off, instead of engaging an ordinary violin teacher, he at once applied to Serwaczyński, the *Konzertmeister* of the opera, who was the best violinist in Pesth.

Serwaczyński (b. 1791 in Lublin, d. 1862 *ibid.*) was a skilled and thorough artist, and he applied himself seriously to the task of teaching Pepi. Under him the boy soon made astonishing progress, and as Serwaczyński became intimate with the Joachims, he was also able to influence the

child's character. Poor Pepi was timid, and afraid of the dark—a weakness which did not please the master at all, and he resolved to cure him of it. One evening, therefore, he purposely asked him to fetch something from another room ; but nothing would induce Pepi to go down the dark passage. First Serwaczyński used every means of persuasion at his command, then he scolded him, finally leaving the house, vowing he would return no more to teach such a little coward. When after several days his teacher failed to appear at the usual time, the child went to him, imploring his pardon, and promising he would never be so foolish again if only he might have his beloved fiddle lessons. This experiment was successful, for the pupil kept his word faithfully ever after.

At the same time, the boy's general education was not neglected. His first schooling was at the public elementary school of the town, which he attended for a year, afterwards joining a private class consisting of a number of boys of about his own age. This class was held in the house of Herr Singer, the father of Edmund Singer, the present *Konzertmeister* in Stuttgart.

Pepi made such good progress on his violin that Serwaczyński persuaded the parents to take him to the opera that he might hear music on a grander scale than he had hitherto done, and this visit made a deep and lasting impression. The piece given was C. Kreutzer's "Nachtlager in Granada," and

Serwaczyński played the violin solo. Between the acts Pepi was allowed to peep into the orchestra, thus having his first glimpse of the arrangements with which he was afterwards to become so familiar.

Serwaczyński then showed him the instrument upon which he had just been playing. The look of this violin so imprinted itself on the child's memory that, after more than thirty years, he recognised it at a glance when, during a concert tour in Sweden, it was offered him for sale by the Polish violinist Biernacki, who had bought it at the sale of Serwaczyński's effects. Joachim bought the instrument, a well-preserved Andreas Amati of good quality, and the violin of his first master is still in his possession.

Pepi often went to the opera after this, for the discovery that there was a wider range of music in the world than his fiddle lesson, gave him an insatiable thirst for it.

The performances at the Pesth Opera-house were of no mean order for those days. For the inauguration of the house in 1811 Beethoven had written the music to "König Stephan" and the "Ruinen von Athen," and a more important town might well have been proud of such traditions. The orchestra was a fairly good one, and there were some names of repute among the soloists. Joachim still remembers the disputes among the audience concerning the respective merits of the two leading

artists, one of whom was Agnes Schebest, afterwards the wife of David Strauss, author of the "Life of Jesus."

In the meantime, through diligent practice of the "Violin School" by Rode, Kreutzer, and Baillot, and of "Kreutzer's Studies," Pepi had made such capital progress, that he could play fluently pieces by de Bériot, a violin concerto of Cremont, and various compositions by Mayseder. Encouraged by these good results, and to reward the boy's industry, Serwaczyński resolved to introduce him to the public.

At a concert in the "Adels Kasino," on 17th March 1839, the master and pupil played a double concerto by Eck, and Pepi played Pechatschek's variations on Schubert's *Trauerwalzer* as a solo. Any one looking critically at these pieces will see that a good deal of finished technique is necessary in order to play them perfectly, and Serwaczyński probably exacted a good deal more from his clever pupil than a simple mastery of the notes.

Serwaczyński appears to have been an exceptionally good teacher for training the left hand; but he paid less attention to bowing, which does not seem to have interested him especially. We shall see in the next chapter to what remarkable consequences this was to lead.

Pepi's first appearance in the Adels Kasino was a brilliant success. The crowded audience encouragingly cheered the tiny fair-haired seven-year-old, and

Joseph Joachim

at the time of his first public appearance.

Printed in Germany

recalled him repeatedly. The following critique of his first appearance is taken from the *Honmuvesz*, March 21, 1839 (No. 23, pp. 183, 184):—

"An extremely interesting concert, attended by a numerous audience, took place on March 17th in the hall of the National Kasino at Pesth. The programme included: (*a*) the beautiful 15th Quintett by G. Onslow; (*b*) a German four-part song for male voices by Herr Merkel of Pesth. . . . (*c*) the double concerto for two violins by Friedrich Eck—this was performed, with quintett accompaniment, by the excellent Stanislaus Serwaczyński and his eight-year-old pupil, Joseph Joachim. Of the latter, we can only say that he is a living marvel to see and hear. His performance, the absolute purity of the intonation, the mastery of difficulties, the certainty of the rhythm so delighted the audience, that they applauded unceasingly, and that one and all prophesied that the child would be a second Vieuxtemps, Paganini or Ole Bull."

Sixty years have elapsed since then, and Joachim's only recollection of his début is that he was immensely proud of the sky-blue coat with the mother-of-pearl buttons which he wore for the occasion!

The most important result of his first appearance was that he gained the friendship and interest of such distinguished patrons of art as Count Franz of Brunswick and his sister Theresa, and also of Herr von Rosti. Beethoven dedicated his pianoforte Sonata Op. 57 (Appassionata) and the Fantasia Op. 77 to Count Franz, and Op. 78 to Theresa. It is a practically acknowledged fact that Beethoven

was on intimate terms with the Count for thirty years, and that the "*unsterbliche Geliebte*" can have been none other than the Countess Theresa. Herr von Rosti became later father-in-law to the great Hungarian poet Eötvös, who was subsequently *Kultus Minister.*

At both of these noble houses chamber-music was loved and fostered, quartett parties being a regular institution. On these occasions classical music took the first place; but Onslow's quartetts, which were very popular among players at that time, were also to be heard. In this way Pepi made very early acquaintance with this form of music, in the interpretation of which he was afterwards to become a master. It seems almost prophetic that he, who became later the greatest of all the interpreters of Beethoven, should in his childhood have been connected with persons who had been in intimate intercourse with this great genius.

Thus Joachim's earliest years were influenced by that sublime name, "Beethoven"—the child not dreaming that this name would in a few years light his path and illumine his career.

Fanny Figdor of Vienna, a relation of whom the Joachim family were very fond, paid them a visit in the summer of 1839. She was Frau Joachim's niece, very musical, and, although only an amateur, a skilled and finished pianoforte player.

Fräulein Fanny was delighted with her little cousin, who, in spite of his tender years, could

already play the violin so charmingly, and she joined Serwaczyński in persuading the parents to have Pepi trained as a *virtuoso*. This meant that they would have to part with their darling, for although the musical atmosphere of Pesth was not unfavourable, Fanny Figdor wisely urged the removal of Pepi to Vienna, where there were finer teachers, and the opportunity for general culture greater, and where an altogether different musical atmosphere prevailed than in the then secluded Pesth. The knowledge that in Vienna Pepi would be well cared for in his grandfather's house, made it easier for the parents to part with their promising child; and the relations there were generous enough to undertake the cost of his education and living.

So three travellers, Herr Joachim, Fanny Figdor, and little Pepi, set out cheerfully, with the mother's blessings, for the old imperial city on the Danube, which for the next five years was to be a second home to the little violinist.

CHAPTER II

VIENNA (1839–1843)

Violin-playing in Vienna—Anton Wranitzky, founder of Viennese school—Origin and distinctive features of Viennese school—Joseph Mayseder—Ignaz Schuppanzigh—Franz Clement—Beethoven Concerto—Joachim's arrival in Vienna—Figdor household—First teaching in Vienna—George Hellmesberger, senior—First appearance in Vienna—Ernst, his advice—Joseph Böhm's teaching—Frau Böhm—Quartett-playing.

HAND in hand with the development of chamber-music, or rather as a result of it, violin-playing had been actively cultivated in Vienna since the middle of the eighteenth century. Dittersdorf, one of the leading violinists of Vienna, had begun his career as an infant prodigy, and was no less highly esteemed as *virtuoso* than, later, as composer. Both Haydn and Beethoven were good violinists, and it is well known that Mozart could play his own violin concertos in an admirable manner.

In the eighteenth century it was taken for granted that composers should be thoroughly well versed in the use of stringed instruments, even if they were trained from their childhood as pianists, whereas nowadays composers are rarely familiar

with finger-board and bow. The old masters were often of necessity forced to perform their own compositions themselves, and it is only natural that their technical knowledge enabled them to write to suit the characteristics of the respective instruments. Hence the pre-eminently melodious quality of the older chamber-music when compared with that of to-day; being thoroughly suited to the instruments for which it was written, it is delightful to play, and consequently widely appreciated. With the exception of Dittersdorf, whose services in the development of violin-playing must not be undervalued, the above-mentioned masters were not regular violinists, but played only as occasion required.

Anton Wranitzky (1761–1819) was the actual founder of the school of violin-playing which is characteristic of Vienna. As a composer, he was versatile and prolific, but he is chiefly to be remembered for having trained a number of eminent violinists, who gave this school its distinctive features. It is not easy to describe these qualities precisely. They owe their origin to Italy, and the influence of France predominated in their later development. This was owing to the geographical situation of the capital on the Danube. French and Italian artists had always been preferred at German Courts, and besides this, Vienna was a very pleasant halting-place for musicians travelling northwards or to Russia. Among Italians who sojourned in Vienna for any length of time, one

need only mention Ferrari, Lolli, Mestrino; of the French, Rudolf Kreutzer, Pierre Rode, and Pierre Baillot. The depth and spirituality of the Viennese violinists, due to these influences, could only be enhanced by Ludwig Spohr's two years' residence in the capital.

The light and graceful rhythm of South German dances became a more and more prominent feature in the writings of the great Austrian composers until Franz Schubert earned acknowledgment for the distinctive characteristics of their music by happily idealising "Ländler" and "Waltzer."

In spite of foreign influences, the Viennese school not only sacrificed none of its individuality, but was still further enriched by the simple and charming treatment of dance forms in the hands of Haydn, Mozart, and Schubert.

Smooth bowing, and, in consequence, emotional and beautiful tone and an extraordinary power over the finger-board, even in the highest positions, were the merits of the old Viennese school of violin-playing. Its most eminent exponents were, however, at the same time either notable composers, skilful ensemble-players, or orchestra leaders. Their playing was distinguished by sparkling rhythm and incisive accent, and also by a natural warmth of expression, which, passing lightly over the greater depths of feeling, made their performance spontaneous, pleasing, and elegant.

Joseph Mayseder (1789-1863), a pupil of Wra-

nitzky, was certainly the most distinguished representative of the Viennese school during the first half of the century. In his youth he had the privilege of playing second violin in Schuppanzigh's String Quartett, and was thus able to assist the latter in furthering the progress of music. With his comprehensive technique, smooth and elegant bowing, and unusually pure flexible tone, he was unrivalled in rendering music of bright and graceful character. As a young man, his clever and inspired playing and complete mastery of the instrument gained the approbation of Spohr[1] and Paganini; in later life he won also unbounded admiration from Joachim. In his transcription of Brahms' "Hungarian Dances," Joachim has done homage to the Viennese master by marking one passage to be played "*à la Mayseder.*"

Edward Hanslick, the well-known writer on musical æsthetics, wrote of Mayseder, after hearing him lead a quartett at Prince Czartoryski's: ". . . Here I had the pleasure of hearing the famous veteran, and of admiring his sweet, bell-like tone, his unrivalled technique, and the exquisite charm of his performance."

As an exponent of Haydn's music Mayseder was perfect. After this, ranks his interpretation of Mozart's and Spohr's numerous quartetts, as well

[1] Spohr in 1812 speaks of Mayseder as the "most distinguished of the Viennese violinists." He was influential and famous both for the "Dukaten" concerts, which he gave first with Hummel and afterwards with Moscheles and Giuliani, and also for the numerous brilliant and pleasing pieces which he composed for his instrument.

as his own. He cared only for the earlier quartetts of Beethoven: to appreciate those of the later period, he lacked both breadth and passion.

Whilst Mayseder, besides his energy as a composer, was the very embodiment of the art of brilliant solo-playing, we find in another of Wranitzky's pupils, Ignaz Schuppanzigh (1776–1830), classical ensemble-player *par excellence*. Although Schuppanzigh was highly esteemed by his contemporaries for his rendering of Haydn's and Mozart's quartetts, his more lasting claim to fame is that he stood sponsor to most of Beethoven's chamber-music. When only sixteen years old, he played the first violin in the quartett of boys maintained by Prince Lichnowsky, and twelve years later he was at the height of his genius, leading the famous Rasumowsky quartett. In both capacities he contributed so greatly to the interpretation of Beethoven in particular that, as Seyfried says, "throughout the whole of the musical world there was but one opinion." Besides this, Schuppanzigh acted as conductor at most of the "*Akademien*" concerts instituted by Beethoven, and subsequently directed the orchestra at the "*Augarten*" concerts, where most of Beethoven's orchestral works were first performed. This admirable artist was constantly in the service of the "King of the World of Sound," with whose instrumental compositions he was more familiar than any of his contemporaries.

Another great violinist, Franz Clement of Vienna

(1784–1842), one of the most remarkable *virtuosi* of his time, possessed astounding musical faculties. Spohr relates in his autobiography that on the day following the first performance of the "Last Judgment," Clement played several numbers from that oratorio to him, "note for note, with all the harmonic progressions and orchestral figures, without ever having seen the score." In the same book, Spohr also narrates, "It was said in Vienna that Clement remembered Haydn's 'Creation' so perfectly after several hearings that, with the help of the text, he constructed a complete arrangement of it for the pianoforte, which Haydn adopted for publication after Clement had revised it with the aid of the full score."

In a letter to Thayer, concerning the alterations and the abridgment which Beethoven was compelled to make in his "Fidelio" for the reproduction of that opera, Röckel, the second Viennese "Florestan," writes :—

"As the whole opera was to be revised, we set to work at once. The Princess Lichnowsky played from the full score on the pianoforte, and Clement, who sat in a corner of the room, accompanied the whole opera by heart on his violin, playing the solos of all the various instruments. As Clement's unusual memory was very well known, no one excepting myself was astonished at the performance" (Thayer, "Beethoven's Leben," vol. ii. p. 294).

Clement was unanimously declared to be the greatest *virtuoso* of his time. He possessed an

extraordinary facility on the finger-board, which enabled him to conquer the most appalling difficulties with great ease. That Beethoven thought highly of him is evident from the fact that he wrote the violin concerto (Op. 61) for him. The original edition bears the title, "Concerto par Clemenza pour Clement, primo violino e Direttore del Teatro a Vienna, da Luigi van Beethoven, 1806." When Dr. Bartolini told Jahn that Beethoven generally finished the work that was commissioned last of all, he gave this concerto as an example, and another contemporary witness also tells us that "Clement was obliged to play the solo part at sight, without any previous rehearsal" (Thayer). An interesting critique of Clement's concert was published in the *Wiener Theaterzeitung*, then recently founded :—

"That talented violinist, Clement, played, amongst other notable pieces, a violin concerto by Beethoven, which was exceptionally well received on account of its originality and manifold beauties. Clement's proven skill, his grace, his power and absolute command over his violin, which is indeed his slave, called forth the ringing cheers of the audience. Connoisseurs have but one mind concerning Beethoven's concerto; they allow that it is full of beauty, but affirm that the continuity often seems broken, and that the endless repetition of some trivial phrases may become tedious," &c.[1]

However, Clement's exceptional temperament does not seem to have been combined with any

[1] C. M. von Weber, who had appointed Clement as conductor of the orchestra in Prague, writes to Rochlitz, "Hummel's playing is wonderfully clear and pearly, quite parallel to that of Clement as violinist."

great steadfastness of character; whilst young Joachim was in Vienna he saw him slouching through the streets in a very sorry plight, for during the last twenty years of his life he sank into wretched circumstances and his career was brought to an unhappy ending.

Joseph Böhm (b. 1795 Pesth, d. 1876 Vienna) took a special place side by side with Schuppanzigh, Mayseder and Clement. We hail him as chief of the new Viennese school of violin-playing; perhaps, indeed, as the most remarkable teacher of the violin of the century. Taught by his father and by Pierre Rode, he became a first-rate violinist, and as a young man played most successfully in Italy, Germany, and France; but feeling a special call as a teacher of his art, he soon renounced his career as *virtuoso*. In 1819 he was appointed Professor in the Conservatoire, and in 1821 first violinist at the Court of Vienna.[1] It was his power of teaching that made his name immortal, for amongst the numerous distinguished violinists trained by him we find George Hellmesberger the elder, Heinrich Wilhelm Ernst, and Joseph Joachim, all proud and grateful to call themselves his pupils. Böhm was also highly esteemed as quartett-player, although

[1] The Conservatoire in Vienna is a foundation of the *Gesellschaft der Musikfreunde*. It was opened in 1817 with classes for vocal music, and in 1819 the violin school was added. Joseph Böhm advertised, in the *Wiener Musikzeitung* (No. 76, in the year 1819), that the *Gesellschaft der Musikfreunde* had appointed him professor of violin-playing, with permission to take private pupils. One florin per lesson. (Hanslick, Geschichte des Wiener Konzert-Wesens.)

in this capacity he early withdrew from public life.[1]

We shall shortly make closer acquaintance with Joseph Böhm, but now we must return to the boy Joachim, who, just installed in Vienna, expectantly awaited the course of events. The grandfather's whole household warmly welcomed the little newcomer, and old Mr. Figdor took loving care that his grandson should not feel home-sick. The dear old man, who did not understand much about music, figures still in Joachim's memory as his first critic; for when the boy sometimes scraped or missed a note, he was sure to hear his grandfather call out, "Joseph! you are playing wrong notes." On the other hand, his cousin, Pepi's good angel, took care that nothing should interfere with his violin lessons.

Young Miska Hauser, a pupil of Mayseder, who was just beginning to make a name in Viennese salons, was Joachim's first violin-master in Vienna. But this teaching lasted a few months only, for it was soon evident that such remarkable talent required the care of an experienced teacher and mature artist; moreover, Hauser was already restless with that desire to travel which afterwards sent him roving all over the world.

[1] Hanslick says, "In 1821 Joseph Böhm undertook to revive the chamber-music concerts, which had been established and carried on for some years by Schuppanzigh in the 'Prater.' They began on the first of May, at eight o'clock in the morning, at the first café in the Prater-allée. Holz, Weiss, and Linke, with Böhm, formed the quartett, and they attained such excellent results that the *Musikzeitung* of 1821 exclaims in delight, 'That is the way Beethoven's and Mozart's quartetts should be heard!'"

George Hellmesberger the elder (1800–1873), who then occupied the highest musical positions in Vienna, was asked to instruct young Joachim. Hellmesberger had been trained in Böhm's school. He was an excellent teacher, a fine violinist, and a capable conductor. Together with Joachim he taught his two sons, Joseph (1829–1893) and George (1830–1852), the elder of whom later attained to a prominent position in the musical world. George, who also became an excellent violinist, preceded Joachim in his post at Hanover. This charming trio was joined by young Simon, afterwards *Konzertmeister* at the Hague. Thus Hellmesberger had, as pupils, a quartett of infant prodigies all at the same time—a rare coincidence!

At the "Bürgerspital Academy" (1840) the four little violinists played L. Maurer's "Concertante" for four violins, then so popular; their finished ensemble-playing evoking loud applause, for this piece is as pleasing as it is difficult, demanding from each of the four players not only considerable technical skill, but also musical insight. In spite of the great success of this concert, Hellmesberger was not wholly satisfied, for he found the bowing of one of his little pupils so hopelessly stiff, that he believed nothing could ever be made of him.

Unfortunately this was our Pepi! It will be remembered that Serwaczyński had interested himself in the training and development of the left hand only, and had neglected the bowing. Un-

happily, this occurs perhaps more often nowadays than formerly; even some violinists, who bear famous names as *virtuosi*, set to work with bowing so stiff as to preclude all possibility of natural and musical phrasing, and, in consequence of this stiffness, the different bowings entirely lose their characteristics.

How much Hellmesberger's verdict troubled Pepi can easily be imagined! His parents, who happened to be in Vienna on a visit, believed from this that the artistic career of their boy had been only a beautiful dream; and the father, who, with his common-sense view of matters, hated half-measures, at once resolved to take his little son back to Pesth, and bring him up to some other profession.

Just then, however, Ernst announced a series of concerts in Vienna. Pepi had heard much of this wonderful violinist, who in spite of his youth had already won European fame, and he managed to persuade his parents to let him stay in Vienna long enough at least to hear the magician play. Ernst, with his intellectual power, brilliant technique, and magnificent tone, made such an overpowering impression on the boy, that his uncle, Nathan Figdor, begged permission to take him to Ernst, in order to obtain an opinion from this great man as a last resource. This pre-eminent artist, certainly the most brilliant player since Paganini, divined at once that he had before him a quite

exceptional talent. He sent word to the parents that they need have no anxiety about their boy's future, and advised them to put Pepi under Joseph Böhm, from whom he himself had learnt all that can be learnt from a master. If the boy were willing and amenable, Böhm, he said, would soon make his stiff bowing free and flexible. The parents felt that they must listen to the advice of so great a man, and the sequel has surely proved that Ernst's judgment was very right.

So Pepi was handed over for instruction to Böhm, who from the first seems to have been greatly interested in the lad, for he took him into his house, treated him like a son, and taught him most efficiently for three years. Joachim even now cannot sufficiently extol the methods of his instruction. Though severe, earnest, and matter-of-fact, he was yet in every way kind and encouraging. The chief thing was to acquire a free use of the bow, of which Böhm was a perfect master and ideal teacher. As studies, appropriate works by Rode and Mayseder were used, especially Rode's twenty-four Caprices in all keys, which, apart from their musical value, have never been surpassed as studies for acquiring good technique with the bow.

No violinist who has eyes to see and ears to hear need be told what brilliant results the master achieved with his pupil. In Böhm's school special attention was given to the study of duets for two violins as a means of improving and purifying

intonation, and at the same time giving skill in ensemble-playing.

Professor Grünwald,[1] a fellow-student of Joachim's under Böhm, relates that sometimes nothing but duets were played for months together, so that the pupils became perfectly familiar with this form of music, indeed thoroughly tired of it.

Böhm's married life was of the happiest, and it is not only his teacher and guardian whom Joachim remembers with loyal gratitude and affection, he also cherishes a tender recollection of Frau Böhm's great kindness. There were no children, and a nephew, who was also studying the violin, was the only other inmate of the house. Although Frau Böhm did not play, she interested herself greatly in her husband's art, and she was a good judge of musical matters, especially of violin-playing. She was frequently present at Pepi's lessons, and often enforced her husband's directions. Whilst Böhm was teaching in the Conservatoire, or discharging his duties in the orchestra of the Imperial Chapel, Pepi had to practise his task at home, and Frau Böhm would sit down, needle-work in hand, and supervise the boy's practise, sometimes interrupting with: "Peperl, you know that wasn't good! It

[1] Grünwald, a competent teacher of the violin, now resident in Berlin, was also, at Ernst's suggestion, one of Böhm's pupils at the Conservatoire in Vienna. Although a few years senior to Joachim, he has always followed the career of his younger comrade with a lively interest and with ungrudging admiration for Joachim's superior genius. The present writer takes this opportunity to thank him for many characteristic details concerning Joachim's artistic development, and the doings at the Conservatoire in those days

Joseph Böhm

From a photograph

Printed in Germany

should sound better than that. You must practise that passage over and over again until you can manage it smoothly and easily;" and so on. But sometimes when advice and admonition failed, it would happen that the curtain was thrust back from the glass-door of the adjoining room, and Böhm, just returned, would appear looking very severe; or the door would be thrown open, and the stern master call out: "You little scoundrel! will you play that properly?" a never-failing remedy.

Joachim was the butt of much harmless teasing on account of his Jewish descent. Frau Böhm, who was a strict Catholic, would sometimes return from church, where she went regularly for confession, and startle the youngster with the exclamation: "I say, Peperl, I had such a sermon again to-day for housing a heathen like you; but never mind, practise like a good boy, and we will answer to God for the rest!" She was simply a follower of the only true Christianity—the practical!

As Pepi steadily advanced, Böhm's interest and affection for his promising pupil increased. He often allowed him to play with the orchestra at the Conservatoire, such pieces as the "Rondo" from Vieuxtemps' Concerto in E Major, and Ernst's "Othello-Fantasia," thus early accustoming him to the platform.

There was always great excitement among the young violinists when famous *virtuosi* appeared, such as Ernst, de Bériot, Vieuxtemps, the two

Milanollos, and others. Of the two sisters, the dark-eyed Theresa greatly impressed young Joachim with her charming manner and delightful playing. Married to General Parmentier, and now living in Paris, she is one of the few surviving artists who were before the public during Joachim's childhood, and he never fails to call upon her when on a visit to the French capital.

After the fabulous success which the magician Paganini scored at his first appearance in Vienna (1828), the "heavens literally rained violins"[1] upon the Danubian capital. Every year brought fresh and brilliant performers, and it grew more and more difficult for any one individual to distinguish himself in the midst of all this talent. Small wonder that in this manner the art came to be superficially treated in Vienna, and that there was only too great an inclination to measure merit by public success. Böhm, however, did not allow himself to be disconcerted by this, nor to be turned from what he had once for all accepted as the right course. He made his pupils conversant with every new publication for the violin, because he believed that freedom in playing could only be secured by all-round technical ability; but at the same time they were never allowed to overlook the intellectual and artistic stimulus which is to be gained by thorough knowledge of our splendid chamber-music. All honour

[1] "Der Himmel hängt voller Geigen" is a German saying meaning that life is full of happiness. The author has here used the phrase in its literal sense.

to *virtuosity!* but the real artist can only gather strength from profound and loving study of the beautiful works so lavishly bequeathed to us by the great masters.

Böhm met these great artistic demands most adequately. It is true he had given up playing in public since his twentieth year, owing to real or imaginary nervousness; but in his own house, amongst an intimate circle of friends, he was an enthusiastic quartett-player. Joachim has a lively recollection of these quartett evenings in Böhm's house, and counts them amongst his dearest memories.

CHAPTER III

VIENNA (1839–1843)—*concluded*

State of musical art in Vienna—Schubert—Beethoven—Rasumowsky Quartett—Beethoven Concerto—Beethoven Quartetts—Joachim's migration to Leipzig.

When Joachim came to Vienna, twelve years had elapsed since the death of Beethoven, and eleven years since the death of Schubert. It might be supposed that the memory of these great masters would still thrill every fibre of their surviving contemporaries. Unfortunately such was not the case. There was indeed a small group of chosen spirits who, with reverent admiration, bowed the head before the imposing greatness of Beethoven. For the mass of the music-loving public, a full comprehension of that giant mind did not dawn until great executants, such as Mendelssohn, Clara Wieck, Liszt, Vieuxtemps, and Joachim, had preached Beethoven's greatness by public performance of his works.

That the genius of Schubert should only shine upon posterity in its full beauty some decades later, may perhaps be explained and excused. The even tenor of this great master's life was disturbed only on the surface by such mild excitement as was

offered by gay intercourse with a few kindred spirits, —the "Schubertiaden." These meetings, certain rumoured love affairs, and a few short journeys to Upper Austria, Styria, and Hungary, practically make up the sum of his life history. He was lacking in ambition. When he had finished a work and made it known amongst his friends, he would occasionally entertain a wish to bring it before the public; but if any difficulties or annoyance came in the way of the performance, he abandoned it.

He was impelled to put on paper the hundreds of thoughts and melodies which meanwhile crowded into his mind, "simply to be rid of them." He himself made the way to celebrity difficult, by beginning his career as a composer of songs, for in those days songs with pianoforte accompaniment were not thought suitable for concert performance, and were relegated to the family circle;[1] also the greater part of Schubert's compositions, amongst them his most beautiful and mature work, only appeared in print many years after the composer's death, and had therefore remained quite unknown to the public and to the musical world. It is chiefly due to Schumann's inspired writings, to transcriptions by Liszt, Herbeck's researches, and to Hanslick's zeal, that Schubert now takes the rank due to him, and has become the favourite of the German people.

[1] It seemed a bold innovation when Liszt, in 1838, at one of his Viennese Concerts accompanied the singer Randhartinger, on the pianoforte, in some of Schubert's songs.

With Beethoven the case was different, for he had a circle of friends and admirers among the more influential musicians and amateurs of the day, not forgetting the friendship of certain noble families. He was a man of action, and was recognised as the leading light of the musical world. Being an excellent conductor, he could introduce his orchestral works himself; and again, as pianist, he acted as his own interpreter to the public. But even his admirers perhaps failed to recognise his powerful genius in its entirety, though they looked up in deep veneration to his giant mind. After the appearance of the six String Quartetts (Op. 18), Beethoven had complete command of the field of chamber-music, and his range of influence was ever increasing. The intellectual and technical advance which violin-playing gained through him is manifest at once, if one recalls his treatment of the violin in the Sonata (Op. 47), written for the mulatto, Bridgetower, and later dedicated to R. Kreutzer; not to mention the Rasumowsky Quartetts (Op. 59.), and the Violin Concerto, all of which demand the skill of a virtuoso in their interpretation.

Schuppanzigh was not far wrong when he bitterly complained to Beethoven of the many exacting demands made on the stringed instruments in the later quartetts. To this day we often have the feeling that for adequate expression of the mighty thoughts in his last works even the finest violin is but a frail thing. But Beethoven was not

the man to make concessions. Believing that the possibility and depth of expression of stringed instruments was by no means exhausted in the delightful music of his first quartetts, he set them tasks which even to-day only a few chosen artists are able to perform satisfactorily.

Joachim relates that even his master, Böhm, at a first trial of one of the later quartetts had been abused by Beethoven, thus, "Böhm! he's an ass!" when he declared one passage to be unplayable. But nevertheless Beethoven altered the passage in question, and at the next rehearsal he tapped the "first violin" on the shoulder in a friendly manner, and asked, "Na, Böhmerl, are you satisfied now?"

Let us now recall the state of things at the time of Beethoven's death. Of the contemporaries, Spohr, in his "Autobiography," openly proclaims that he is not an admirer of Beethoven's later quartetts, nor does he rank them above the first six. Even so keen and penetrating a spirit as Moritz Hauptmann acknowledged a feeling of discomfort on hearing the last quartett, which, he said, jarred on his sense of the æsthetic. If such distinguished musicians as these were unable to follow Beethoven's exalted flights, are the Viennese musicians to be blamed for not grasping the supreme grandeur of these mighty works? There was a period in Beethoven's life when it seemed that his genius was worthily honoured, at least by a small community. This was the time

of the Rasumowsky Quartett (1808–1816), which Beethoven was able to inspire in some degree by his personal influence. The quartett might, with justice, have been called the " Beethoven Quartett," as Rasumowsky kept them entirely at the disposal of the master, and regarded it as his special mission to perform Beethoven's works as carefully and perfectly as possible. But after Prince Rasumowsky (who played the second violin) had left Vienna, the quartett became known by Schuppanzigh's name, and instituted concerts; but they ceased to play Beethoven's later quartetts, because the public showed a marked hostility towards them. This is not surprising, and it would be folly to sneer at the blindness of our grandfathers. Up to this day Beethoven's last quartetts can elicit honest admiration only from those who have frequent and regular opportunities of hearing them well performed, and those who have so much love and interest for them as to be willing to devote themselves to a study of the scores.

After the death of Beethoven, and that of Schuppanzigh, three years later, the surviving contemporaries thought themselves quit of the moral obligation of giving up their valuable time to anything so endless and perverse as the study of the last quartetts, and for thirty years they were practically dead and forgotten to the musical world of Vienna. Even the quartett of the brothers Müller, who at the beginning of this period had

instituted a series of evenings for chamber-music in Vienna with signal success, dared only now and again to include a single movement from one of Beethoven's later quartetts. The majority of the music-loving public was so enamoured of Italian Opera, that beyond it they could only tolerate the most brilliant instrumental performers, or the cheerful and homely melodies of Lanner and Strauss. Even in 1839, at a concert given by the *Gesellschaft der Musikfreunde*, a singer was allowed to interpolate the *bravura aria* from Donizetti's Opera, "*Lucia di Lammermoor*," between the performance of the first and second movements of Schubert's Symphony in C major; and the history of Beethoven's violin Concerto is just as significant of the frivolous tone that had gradually permeated Viennese musical life at that time. It had so completely slipped the memory of his surviving contemporaries, that only a few violinists still knew of its existence. One of these, the amateur Holz (jestingly called "mein Mahogani-Holz," by Beethoven), placed it in the hands of Vieuxtemps, in order that he might make another attempt with this remarkable piece when he appeared in Vienna in 1833; and with this violin Concerto the Belgian violinist achieved one of his greatest successes.

It is true that the artist who was to be the first to reveal this magnificent work to us in all its glorious beauty, was at that time still a child; he was, however, preparing himself most conscien-

tiously in a strict school for his future priesthood in art.

Whilst, then, the Viennese public could not have too much of the dazzling performances of *virtuosi* and opera-singers, the fostering of serious chamber-music by the public had nearly disappeared, and even the symphonies of our great masters were unsatisfactorily performed by amateur orchestral societies. But a turn for the better was quietly preparing, although no great result was apparent until much later. Several years before, Böhm had familiarised his pupil Ernst with the splendid treasures of our chamber-music, and now it was Joachim's turn to witness and take part in private quartett-evenings in Böhm's snug home. Young Joachim's familiar acquaintance with Beethoven's later quartetts dates from the years spent in Böhm's house, and to this hour he grows warmly eloquent when he speaks of his Viennese master's quartett-playing. The love and care with which Böhm cultivated the old masters made so great an impression on the young student, that he felt himself spurred to imitate his teacher, and later he surpassed him in a way that exceeded all expectations.

In like manner George Hellmesberger quietly brought up his two sons to be first-rate quartett-players, whom nothing in "Beethoven's last" could intimidate. These excellent men were both fine teachers, and though both of them ceased to appear in public, they paid their debt to Beethoven's genius

by planting seeds in the hearts of their pupils, which afterwards bore splendid fruit. Ernst, too, interpreted the Rasumowsky quartetts later, in London, in masterly manner, while J. Hellmesberger inspired the Viennese with enthusiasm for them; and the part that Joachim has played in this province of musical art is a golden leaf in his crown of fame.

Thus we see young Pepi grow up under varied musical influences to be a most promising boy. On the one hand, he was so well trained by his excellent master, that he had no cause to fear the greatest difficulties of technique; and on the other, he had the good fortune to grow familiar with the art of quartett-playing during his earliest years, so that the purely musical element gradually became the chief factor in his performances. In Böhm's school his bowing had become broad and free, and he had acquired a degree of skill which in a few years was to lead to complete mastery. His pre-eminent power—later so conspicuous—of giving to each bowing its distinctive individuality; the absolute repose in his manner of drawing a long note; the incisiveness and pith of his half-bow; his *spiccato*, in all its shades, from "snow and rain to hail"; his equality of tone in all parts of the finger-board; in short, all the characteristics which adorn Joachim's violin-playing, owe their origin to Böhm's splendid method of teaching. And Joachim only fulfils his debt of gratitude when he again and again emphasises that for all the specific qualities of his violin

playing he is indebted to his master. It is true that the equipment which Böhm gave his pupil for his career, was as a talent with which to trade, a vessel yet to be filled with its precious contents; but though Joachim in a few years had already gained supreme mastery, he never forgot that it was his teacher who had raised him to look out over a wider horizon of art.

After Böhm had advanced his gifted pupil so far as to believe he would reach perfection, he wished to send him for a time to Paris, previous to introducing him to the public. Perhaps Böhm had, floating before his mind, the *virtuoso*-career of his now famous pupil Ernst, who, ten years earlier, had adopted the same course after completing his studies in Vienna.

Paris was at that time held to be the centre and starting-point of all European celebrities, were they singers, violinists, or pianists; he who had won his spurs there was sure of a warm welcome everywhere. After the strict course which young Joachim had completed under Böhm's guidance, a prolonged stay in Paris might indeed have been of considerable consequence to the career of the promising boy. But it was to happen otherwise, and not a little to Böhm's displeasure at first.

As, five years earlier, Fräulein Figdor's visit to Pesth had been the immediate occasion of the child's removal to Vienna, so now this artistic lady exerted her whole influence to have the boy sent to Leipzig

for further development in his art. Fräulein Figdor in the meanwhile had married the merchant Witgenstein, and lived with her husband in Leipzig. Thence she wrote to her relations in Vienna, letters full of admiration for the artistic activity of the town which, by the efforts of Mendelssohn and Schumann, had been raised to be a model for all the musical towns of Germany for coming decades. Frau Witgenstein said, with the assurance of second-sight, that Leipzig was the only place where the splendid talents of her young cousin could attain to artistic maturity; and the sequel has proved how very right she was.

It seems idle to ask in what direction Joachim might have developed had he gone to Paris; but if the saying that "chance controls men" ever applies, it certainly does in the case of Joachim's migration to Leipzig. In this town the boy was to fall into the regular musical stream, to enter into lively association with all the most notable composers of the day, and, for the first time in his life, to share in choral and orchestral performances of the highest finish—in short, to move in an atmosphere that would inevitably have a stimulating and beneficial effect on his receptive mind.

Joachim is one of those rare and lucky mortals whose whole artistic development has been warmed and lighted by full sunshine; a kind fate never let him experience the thorns and disappointments so common on the artist's path. Sheltered from

necessity by provident relations, he also had the good fortune to arrive always at the right moment and under the right conditions, so that never in his career had he to take a backward step. Everything unfolded for him in a continual sequence, like a broadly-planned *crescendo* that finally swells to a majestic organ point.

From the first, guided by loyal friends, and advised by an incomparable teacher, he acquired—though childhood was scarcely past—a certainty of judgment in musical matters which in a short time was to lead him to the purest and noblest summit of artistic performance.

CHAPTER IV

LEIPZIG (1843–1850)

Mendelssohn—The Conservatorium—Mendelssohn's report on the boy's talent—Joachim's education—Magister Hering—Moritz Hauptmann — Ferdinand David, his editions—Mendelssohn's influence on the boy—Joachim's first public appearance in Leipzig — Mendelssohn's "Midsummer Night's Dream"—Letter from Fanny Hensel—Schindler—Performance of Hummel's Septett at the Mendelssohns'—Performance at the Gewandhaus—Letter from Hauptmann.

When Felix Mendelssohn-Bartholdy undertook the direction of the *Gewandhaus* concerts in Leipzig in August 1835, that town had already had great musical reputation for more than a hundred years. Since Bach's death there had been the want of a master-mind to bring to a profitable issue the artistic powers which were latent there, but Mendelssohn soon succeeded in making Leipzig the musical centre of Germany—nay, of the whole world. Imbued with the noble wish to be a faithful minister and priest to the art which he loved above all else, Mendelssohn threw himself into his task with all the energy and enthusiasm of which he was capable, and he had the satisfaction of receiving encouragement and appreciation from all sides. A rare union

of high artistic endowments with fine, manly qualities, seemed unmistakably to predestine him for his important mission. With his independent means and a well-schooled mind, he had at a very early age won a name for himself such as the greatest in his art only attain in mature years. Wherever his works were performed, his name was received with shouts of enthusiasm ; when he appeared as pianist, he was welcomed alike by old and young ; when he mounted the orchestra as conductor, he was assured of the support and goodwill of both choir and orchestra.

It is refreshing to read contemporary accounts, and to see in what respect and admiration he was held by all, alike for his genius and for his personal charm. Robert Schumann especially looked up to Mendelssohn "as to a high mountain," and until the tragic end of his life, did not cease to speak of him as enthusiastically as in the early days of storm and stress when he edited the "*Neue Zeitschrift für Musik.*" Only in Haydn's admiration for Mozart does the history of music know a parallel case of such ungrudging veneration of one great artist for his equal. If any one should question which of the two, Schumann or Mendelssohn, is the greater, a fitting retort is found in Goethe's reply to a similar question concerning himself and Schiller; *i.e.* "—The public ought to rejoice that there are a few fellows about whom they can wrangle."

With the formation of the Conservatoire in Leipzig, April 1843, Mendelssohn found a new field for his energies. Robert Schumann, Moritz Hauptmann, Ferdinand David, and Christian August Pohlenz assisted him with unremitting zeal to raise the new institution to a position of the first order, and Schumann was justified in saying at that time, "For a young musician, there is not a better place in Germany than Leipzig, perhaps not in the whole world."

It was on this account that the Witgensteins were so eager that young Joachim should go to Leipzig, and he went there in the spring of 1843, with the intention of entering the new Conservatoire. He was at once taken to Mendelssohn, who put him through a searching examination, hearing him play some violin solos, playing Beethoven's Kreutzer Sonata with him, and giving him a few tests in Harmony. The astonished relations could hardly believe their ears on hearing Mendelssohn's report of this examination: "*The Cherub*[1] no longer needs the training of a Conservatoire for his instrument, indeed, no teacher of violin-playing is necessary for him at all: let him work by himself, and play occasionally to David for the benefit of his criticism and advice. I myself will often and regularly play with him and be his adviser in artistic matters; the boy has also worked out his tests in harmony without hesitation or fault, and therefore I strongly

[1] Mendelssohn refers to the boy as "*der Posaunenengel.*"

advise him to continue this study under Hauptmann, in order that he may learn all that is required of a true artist. I consider it, however, of the greatest importance that the boy should receive a thoroughly sound general education, and I myself will undertake to find him a competent teacher."

Although the boy himself, and the Witgensteins, were pleasantly disappointed at this decision, it was so flattering and of such great promise for the boy's future that they could not fail to be gratified.

At Mendelssohn's recommendation, Magister Hering, Clerk in Holy Orders, was chosen as his tutor, for the Witgensteins, with whom the boy lived during the first three years of his sojourn in Leipzig, made a point of following Mendelssohn's advice to the letter.

Hering was a born scholar and an ideal teacher for the eager pupil. Even to-day Joachim cherishes a grateful recollection of the simple unassuming man, who lived high up in the tower of the old Pleissenburg in a little attic which he rented from the astronomer Moebius. Having a love of independence and few wants, he managed his little household himself, and often did not go out for weeks together, when he would saw and chop his own fuel by way of exercise. He was an inveterate smoker, and his only extravagance lay in smoking excellent cigars, but he was very particular that his little pupil should not suffer annoyance from this weakness, and every day before the lesson hour he carefully aired the room

Joseph Joachim

at the age of twelve years

From a pencil sketch by Frau Moritz Hauptmann

Printed in Germany

and burnt pastilles in the stove. His chief diet was ripe apples, and in the most touching way he never forgot to pick out the rosiest cheeked ones for the boy, who for his part was always trying to find little ways of pleasing his teacher.

Besides being a scholar, Hering was thoroughly musical, and a devotee of the sublime works of Bach and Beethoven. In his younger days he had possessed a good tenor voice, and had often taken part both in public and private performances either as soloist or as chorus singer, on which occasions he had won Mendelssohn's hearty approbation.

He instructed the boy in Latin, geography, history, literature, and divinity. His teaching in the last named subject was especially valuable to Joachim, for Magister Hering, though a sincere believer in the Christian faith, was an uncompromising enemy of dogma and literal interpretation of doctrine, which he expounded from a purely ethical point of view, strictly avoiding proselytising. It was for this reason that he had chosen scholarship rather than ministry. Later he obtained a post in the firm of Breitkopf and Haertel, which was alike suited to his talents, and sufficiently remunerative to allow him to follow the bent of his own inclinations.

Joachim now began his studies of theoretical music under Moritz Hauptmann, a sound thinker and excellent musician. He was *Kantor*[1] at the

[1] A "Kantor" holds much the same position as the precentor in an English cathedral. The "Thomas Schule" is a great collegiate school in connection

Thomas Schule, and a co-founder of the Leipzig Conservatoire. The unassuming manner in which he fulfilled his duties in both of these positions had earned unlimited admiration from all those competent to hold an opinion in the matter. A series of deep and scientific treatises on musical questions, especially "Die Natur der Harmonik und Metrik," secure him the highest place of honour among the musical theorists of the century. From all parts students of music thronged to hear his philosophical teaching, and his devotion to his calling was justified by its brilliant results. But he was not only a master of abstract theory, he was also a prominent composer, his Psalms and Motetts being still well known to all good church choirs, and his duets for two solo violins rank second only to those of Spohr.

The charm of his character and his many-sided knowledge are shown in his letters to his friend Franz Hauser, which abound in examples of his fine humour and brilliant wit.

Joachim was too young at that time to appreciate all the exceptional qualities of his teacher as he would have done in later years, but it is to him that he owes that thorough knowledge of harmony and counterpoint, which soon fitted him for original

with the church of St. Thomas in Leipzig, which has been renowned in the musical world for over four hundred years.

Among the celebrated "Kantors" of Leipzig may be named Seth Calvisius (who held the position from 1594-1615); Johann Kuhnau (1701-1722); Johann Sebastian Bach (1722-1750); Adam Hiller (1789-1800); Moritz Hauptmann (1842-1868); and Wilhelm Rust (1879-1892).

work. Hauptmann's conscientious teaching, and his kindly manner of encouraging serious work, made his lessons of great value to the boy. He was remarkable for his punctuality, and, indeed, Joachim can only remember one occasion on which he was late for a lesson; he had kept his pupil waiting for half-an-hour, and when he at last appeared, excited and enthusiastic, he exclaimed: "I have just been at a private trial of three of Schumann's string quartetts; it was splendid, I had no idea that any one but Mendelssohn could do anything like that."

We shall often meet with Hauptmann in the course of our book, for in many of his letters he shows his warm appreciation of Joachim, in words which do honour to both teacher and pupil.

But now to the violin. When Pepi left Böhm, he had acquired a finished technique, and was able to overcome all difficulties, Mendelssohn, a connoisseur of the violin, also concurring in this opinion. Now, the boy was left to his own devices, only occasionally going to David for advice about pieces which he had not already studied or heard, principally the concertos of Spohr, Bach's works for solo violin, and also the Beethoven and Mendelssohn concertos which he now wished to add to his répertoire.

Ferdinand David (1810-1873) was, on the whole, an excellent and many-sided artist. As far as his musical ability and talent for violin-playing were concerned, Mendelssohn could not have wished for

a more able *Konzertmeister* than this friend of his youth, who, in addition to his skill as a player, like himself, had had the advantage of a good education.

But David is best known for his researches in old violin music, which he edited "for concert use and for public performance." Unfortunately it must be admitted that the merit of his arrangements and editions is considerably diminished, by the manner in which they are executed. He doctored up the old masters to suit the taste of certain contemporaries, by shameless alterations, adding superfluous ornamentations, far-fetched marks of expression, and introducing of cadenzas quite opposed to the character of the music, and the insinuation of a host of vulgar and exaggerated *nuances*, thereby robbing these works of their charm and simplicity.[1] There is only one form in which arrangements are permissible, and that David has himself adopted in his edition of Bach's Suites and Sonatas for violin alone. Bach's original notation is printed on one stave, and on another immediately below it is the reading of the editor. Thus it is possible to see the author's intention, and where this presents insurmountable difficulties, the player may either follow David's notation, or make an arrangement adapted to his own capabilities.

David was the teacher of many eminent violin-

[1] Perhaps it may be urged in his defence that the faults in David's treatment of the ancient music are due to that vagueness which always attends the first reproduction of works of a bygone day.

ists; an intelligent pupil could indeed profit by his instruction, if he avoided certain mannerisms which had crept into his style. He had the gift of composition and some skill therein, and wrote a good deal of violin-music, much of which has still great educational value. His writings, however, have vanished from the concert hall, because they are meagre in artistic conception and lacking in originality. Yet, in spite of all this, he took a prominent place among the musicians of this century, and put his knowledge and ability to good use; as Schiller says, "Who serves the moment best, serves for all time." He enjoyed the friendship of Mendelssohn and Schumann, and such friendship could not fail to ennoble him!

The following little anecdote is told of David. After he had played Mendelssohn's violin concerto for the first time in the Leipzig *Gewandhaus*, Schumann came up to him to congratulate him on his beautiful performance. With his amiable smile, he tapped his friend on the shoulder, saying, "There, my dear David, I think that is the kind of violin concerto that you always wanted to compose!"

Joachim had cause to thank David for many a hint in the matter of violin-playing, but his influence on the boy was not to be compared with that of Mendelssohn, the greatest, perhaps, that he has ever felt.

Nearly every Sunday Mendelssohn played with the boy, whom he designated as "*Teufelsbraten*"

whenever he did anything particularly well. These Sundays were the occasion of many a talk on art, the memory of which is ever fresh in Joachim's mind, and he is wont to quote the wise sayings of the master when speaking of bygone days. Above all, Mendelssohn advised him in the choice of works for study, his favourite motto being—"A true artist should only play the best." He accustomed Joachim to think first of the music itself, then of his instrument, and never to sacrifice the intention of the composer in order to simplify the execution of any passage. Especially did he exhort his protégé to honour the old masters. "It is inartistic, nay barbaric, to alter anything they have ever written, even by a single note."

Joachim's inimitable "*rubato*" may be traced to the example of Mendelssohn, who understood perfectly how to blend one subject with another without forcing the passage in the smallest degree. He also freed him from certain prejudices and habits to which violinists are prone,—for example, that the use of the springing bow is not permissible in classical compositions. "Always use it, my boy, where it is suitable, or where it sounds well," was Mendelssohn's opinion.

But he did not stop here: he also often accompanied the boy on the pianoforte when he played in private, and almost always when he played in public. Joachim's first public appearance in Leipzig was at a concert given by the singer Pauline Viardot-

Garcia in the *Gewandhaus*, on the 19th August 1843. At the same concert, Mendelssohn played Robert Schumann's variations for two pianofortes with Clara Schumann, and Joachim an Adagio and a Rondo by de Bériot, to Mendelssohn's accompaniment. At this concert, he earned great applause, in spite of two mishaps. Just at the beginning of the Rondo, his E-string snapped owing to the heat of the room, and scarcely had he repaired this and recommenced his piece, when a fire-alarm was sounded, upon which the audience rushed from the hall in wild panic. Joachim's most pleasant recollection of this concert is, that at the preceding rehearsals he first met Robert Schumann, who smiled benignly on the little fellow, now ready to appear before the public at the early age of twelve.

For the rest of the summer of 1843 Joachim worked away diligently at the different branches of his education; but in the autumn he was witness of a great event, for, in the middle of October, Mendelssohn's "Midsummer Night's Dream" was produced in the *Neue Palais* at Potsdam. Of this, Fanny Hensel writes to her sister Rebecca :—

"BERLIN, *Oct.* 18, 1843.

". . . This time I have good things to tell you: the 'Midsummer Night's Dream' has been dreamt in the '*Neue Palais*,' and if I wait till to-morrow before sending you this letter, it is only in order to be able to tell you of the success of the first public performance, which is to take place this evening. The rehearsal was so beautiful, and the music is

the most charming that one could hear. But I must begin farther back. Last week the Leipzig musicians arrived, in order to be present at this festival—Hiller, David, Gade, and a dear little twelve-year-old Hungarian boy, Joachim, who is such a skilful violinist that David can teach him nothing more; and such a sensible boy, that he travelled here alone, and is living alone at the '*Rheinischer Hof*,' and it seems quite a natural thing for him to do."

The full rehearsal for the "Midsummer Night's Dream" took place in the presence of many well-known personages, among whom was Beethoven's biographer, Schindler ("L'ami de Beethoven," as Heine ironically called him), whose affected manner and air of knowing everything better than any one else excited much dislike among all the musicians. Imagining himself to be the only person who thoroughly understood Beethoven, he attacked Liszt in the most violent manner at the Beethoven Festival at Bonn in 1845, and on another occasion he so molested Spohr with his officious advice that Spohr appealed to the Committee with the words, "Protect me from this troublesome person!" During the intervals of the rehearsal, the guests walked in the park; Gade, Eckert and Joachim were walking with Schindler. Suddenly the Danish composer turned to the boy, exclaiming in his broken German, "Now it's your turn to be taught by this long, wise man; I am already clever enough from him!" and he disappeared down a side walk arm in arm with Eckert, leaving the disconcerted youngster alone with the great man.

Etude für zwei Violinen, oder Canon für 2 Violinen

Berlin d. 11ten März 1844.

An Joseph Joachim zu freundlichem Andenken

Felix Mendelssohn Bartholdy.

In Berlin, Felix Mendelssohn had naturally introduced his little protégé to his relations, thus forming the friendly relationship which to this day connects Joachim with the different members of the Mendelssohn family. At the house of Felix's younger brother, Paul Mendelssohn-Bartholdy, the boy had an opportunity of proving his early developed gift of sight-reading. One evening Mendelssohn wished to play Hummel's Septett with several other players of chamber-music, but *Konzertmeister* Hubert Ries, who was to have played the first violin, sent an excuse at the last moment, so the performance threatened to fall through. Mendelssohn turned to Joachim with the words, "Look here, *Teufelsbraten*, you must help us out of this hole, and take the place of Ries!" The boy at once showed himself ready. When they had tuned their instruments, *Konzertmeister* Ganz, who was playing the viola part, turned to the boy, "Na! you poor little beggar, now you must pull yourself together like anything, for this is quite another matter from playing a few little solos." Mendelssohn, who was sure of the child, was very much amused at the sympathising advice of the viola player, and, after the piece had gone off smoothly without hitch, he said, smiling to the astonished *Konzertmeister*, "Well, my dear Ganz, the 'poor little beggar' has got through rather better than you expected!"

Four weeks later, on the 16th of November,

Joachim played Ernst's *Othello-Phantasie* at a *Gewandhaus* concert, Mendelssohn conducting, and the opinion was afterwards unanimously declared that such a perfect performance could leave no doubt as to the brilliant future that lay before the boy. Mendelssohn was delighted with some of the details of his performance, especially with the bold decision with which the boy attacked the high C♯ on the E string in the finale of the Phantasie. Mendelssohn subsequently made important use of this effect, which the connoisseur will recognise in a similar passage in the finale of his violin-concerto, used as a transition to the Coda.

Joachim had now become a local celebrity, but, fortunately for him, his relations in Leipzig had not forgotten their intention to give him a thoroughly good education. The Witgensteins, in their reasonable and kindly way, took care that the boy should not grow conceited, rather did they strive to develop his character side by side with his great talents. Like other boys of his age, he had to submit to home discipline, going to bed early and getting up betimes. The only exception to this was made in his connection with Mendelssohn. Wherever the latter performed, whether publicly or privately, the boy was permitted to be present, and it is one of the most touching instances of Mendelssohn's kindness that on most of these occasions he himself accompanied the boy home.

From the beginning Mendelssohn had been the

best of friends and advisers to the boy; but he became more intimate with him after one evening, when, as they were walking together, Joachim answered one quotation from Jean Paul with the apt application of a passage from his "*Flegeljahre*." Mendelssohn was greatly surprised, and from that evening his interest in the *Teufelsbraten* grew to greatest affection; for, like Schumann, he only placed in the first rank artists "who could not only play passably one or more instruments, but who were also human enough to understand the writings of Shakespeare and Jean Paul."

Mendelssohn's wife, Cecile, became quite motherly in her treatment of the boy who afforded her husband such keen pleasure, so that Joachim counts the hours passed in Mendelssohn's charming home among the most pleasant of his recollections.

That Joachim made great progress during his first year in Leipzig may be seen from the following letter, written by Hauptmann to Franz Hauser (April 1844):—

". . . Then there is Joachim from Vienna, who seems to have learnt everything easily enough. He has great talent, and came early under Böhm's good sound teaching; now he only needs to play about an hour (daily). The other day, at the Gewandhaus, he played Spohr's 'Gesangsscene,'[1] which he had only gone through with David a few

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[1] Op. 47. Concerto for violin, No. 8, in A minor. "In modo d'una Scena cantante."

days before for the first time. It was an impromptu performance, and as the solo part was mislaid, he played it by heart, and in such a way that even Spohr would have been satisfied. The singing quality of his tone was of touching beauty, his intonation as clear as a bell, and the most difficult passages unfailing in precision."

CHAPTER V

LEIPZIG (1843–1850)—*concluded*

First Visit to England, 1844

Letter from Mendelssohn recommending young Joachim to his English friends—First appearance in London at Drury Lane Theatre, March 28—Subsequent appearance at Julius Benedict's Concert, May 19—Lablache—Fifth Philharmonic Concert; performance of Beéthoven's Violin Concerto—Letter from Mendelssohn concerning his success—Critique from "Musical World," and from "Morning Post"—Return to Germany—Gewandhaus—Spohr—Dr. Klengel—Schumann—Dresden; Lipinski—Liszt—Joachim revisits England with Mendelssohn, 1847—Mendelssohn's death—Protest against Dr. Brendel—Compositions during Leipzig period—Decision to leave Leipzig for Weimar—Letter from M. Hauptmann.

In the meantime, the fame of the boy's wonderful talent had reached London, where one of his uncles and his brother Henry were living; and as for various reasons a successful appearance in the English metropolis would be of the greatest importance to him, he went to London early in 1844.

Of the various letters of introduction to influential people in London with which he was provided, it is sufficient to quote the one he obtained from

Mendelssohn to the poet H. Klingemann, then Secretary to the Hanoverian Embassy :—

"*March* 10, 1844.

"DEAREST FRIEND,—These few lines are to introduce Joseph Joachim from Hungary, a boy of thirteen, of whom I have become exceedingly fond during the nine months I have known him. Indeed, I really love him and think very highly of him—a thing I can say of few of my recent acquaintances.

"His really prodigious talent for violin-playing I cannot properly describe to you. You must hear it for yourself; and his manner of playing all modern and classical solos, his interpretation, his perfect comprehension of music, and the promise in him of a noble service to art, will, I am sure, lead you to think as highly of him as I do. But at the same time he is a capital, healthy, well-brought-up, and altogether thoroughly good and clever lad, full of intelligence and very straightforward. Therefore, be kind to him, look after him in great London, and introduce him to those of our friends who will appreciate such an exceptional personality, and in whose acquaintance he, for his part, will also find pleasure and stimulation. I here allude principally to the Horsleys. Take him to Chorley also if you can; any kindness you show to him you also show to me. May we soon, God willing, have a happy meeting! When spring arrives, I hope also to come to you.—Your

FELIX."

Joachim had also an introduction to Ignaz Moscheles, who arranged for the boy's first appearance at Drury Lane Theatre on March 28, 1844. The occasion was the "benefit" of Bunn, the *impresario;* Balfe's "Bohemian Girl," then the rage, was performed, and between the first and

second acts there was a "Miscellaneous Concert," which included *Recollections of Ireland*, a fantasia, with orchestral accompaniments on the grand pianoforte by Moscheles, and a *Concertante for three pianofortes* by the same writer performed by Mdme. Dulcken, Benedict and the composer. The playbill, which is still carefully preserved in the British Museum, also bore this announcement:—"The celebrated Hungarian boy, Master Joachim, will make his first appearance before an English public and perform Grand Variations for the violin on a theme from Rossini's *Othello* by Ernst."

Mendelssohn was very much amused at the boy's vexation at the tone of this advertisement, and ever after teazed him with it, calling him in jest "My Hungarian boy."

Julius Benedict arranged a gigantic concert of twenty-three numbers for the 19th of May 1844, and the programme was performed by the fellowing artists: Mendelssohn, Grisi, Shaw, Mario, Salvi, Lablache, Staudigl, Madame Dulcken, Thalberg, Sivori, Joachim, Parish-Alvars. The very fact that a thirteen-year-old boy dared to step before the footlights in company with the foremost European celebrities, created the greatest astonishment.

Not only was he overwhelmed with applause from the public, but he even obtained the hearty approbation of such an artist as Lablache, who did not lose opportunity of hearing him again. If he played a passage with particularly beautiful tone or phrasing,

he might be certain to hear, from some corner of the hall, an encouraging *Serr Gutt* in Lablache's resonant voice, by way of acknowledgment.

After this favourable introduction to the London public, Joachim next appeared at the Fifth Philharmonic Concert at the Hanover Square Rooms, which proved to be a great artistic success. Under Mendelssohn's batôn he played there on May 27, 1844, Beethoven's violin Concerto—the sublime work with which he has since delighted thousands, and in the performance of which he has stood unrivalled for over fifty years.

The regulations of the Philharmonic Society did not sanction the appearance of infant prodigies at their concerts; but Mendelssohn succeeded in convincing the Committee that in Joachim's case there was no question of the exhibition of a forced hothouse plant, but that his performance would be that of an artist who happened, by accident, to be still very young.

The undoubted success of this concert called forth the following letter from Mendelssohn to the Witgensteins in Leipzig:—

"DEAR SIR,—I feel I must tell you what an unparallelled success our dear Joseph obtained yesterday by his performance of the Beethoven Concerto. The acclamation of the whole public, the love and esteem of all musicians, and the hearty good-will of all who are interested in music and who build golden hopes on such talent, was evident yesterday evening. I must thank you and your wife, for

you were the means of bringing this exceptional boy within my ken; thank you for all the joy he has given me, and may Heaven keep him in good and sound health; all we can wish for him will then be secured. Indeed, it cannot fail, for no longer has he to *become* an eminent artist and a fine character,—he *is* both already, as certainly as a boy of his age can be or ever has been.

"The excitement into which he had thrown everybody, even at the rehearsal, was such, that frantic applause greeted him as soon as he stepped on the platform yesterday, and lasted until the piece began. Then he played the opening bars so splendidly, with such certainty and pure intonation, and, although he played without his music, with such perfect precision, that the public interrupted him three times before the great *Tutti*, and then applauded throughout half of the *Tutti*. In the same way they broke in, in the middle of the *Cadenza* and after the first part, the noise only stopping from pure necessity, because the hands and throats of the people must have ached from so much clapping and shouting. It was a great pleasure to witness it, the boy standing quietly all the time, as modest as ever. After the first part, he said softly to me—'I really am very frightened.' The excitement of the audience accompanied every single part of the great concerto throughout. When it was over, and I took him down the stairs, I had to remind him that he should acknowledge the applause; the thundering noise lasted, however, until long after he had again descended the steps, and was out of the hall. The most celebrated artist could not wish for a greater success either for Joachim or himself. In my opinion, the chief object of his English visit has been attained. Every one here who is interested in music is his friend, and no one will forget him. Now my wish, as you know, is that he should soon return to a perfectly tranquil life, and be entirely cut off from the excitement of public playing, in order that the next two or three years may be devoted to the completion of his education in every way. In addition

to this, let him practise his art in all those branches in which there is still room for improvement, without neglecting the power he has already acquired. Let him work industriously at composition, and what is still of greater consequence, go for walks, and care for his physical development, so that in three years' time the youth may be as healthy in mind and body as the boy.

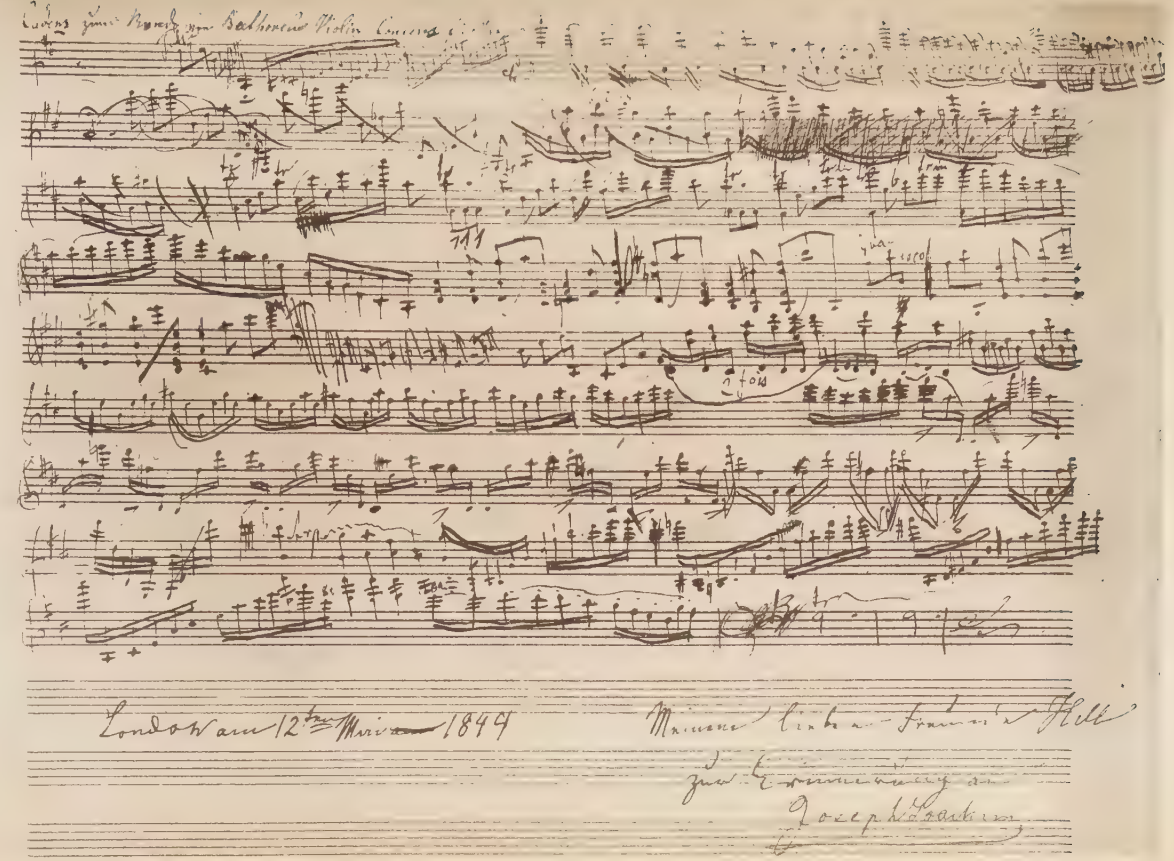
"I consider this impossible without perfect peace and quiet. May this be granted, in addition to all the good things that Heaven has given him.

"This letter is intended for your wife as well as for yourself, and now farewell.—From yours most sincerely,

"FELIX MENDELSSOHN-BARTHOLDY."

Interesting critiques of this important concert are to be found in the *Musical World* and in the *Morning Post.*

The *Musical World*, May 28, 1844.—"Felix Mendelssohn-Bartholdy and his musical conception of 'A Midsummer Night's Dream,' were the life and soul of this exciting concert. After him came the wonderful little Joachim, and the almost novelty of Beethoven's violin concerto, &c. . . . Joachim's rendering of Beethoven's concerto was astonishing. Not only was it astonishing as coming from a comparative child, but astonishing as a violin performance, no matter from whom proceeding. The greatest violinists hold this concerto in awe. It is, we must own, not adapted to display advantageously the powers of the instrument, though a composition of great distinction, the first movement being in Beethoven's highest manner. Young Joachim, however, attacked it with the vigour and determination of an accomplished artist, and made every point tell. So well did he play, that we forgot how entirely unadapted for display was the violin part. No master could have read it better, no finished artist could have better


London am 12ten März 1844
Joseph Joachim

rendered it. Tone, execution, and reading were alike admirable, and the two cadences introduced by the young player were not only tremendous executive feats, but ingeniously composed, consisting wholly of excellent and musicianlike workings of phrases and passages from the concerto. The reception of Joachim was enthusiastic, and his success the most complete and triumphant that his warmest friends could have desired. What Charles Filtsch is upon the piano, Joseph Joachim is upon the violin, and he is, in common with that prodigious little genius, remarkable for the most attractive manners, the most amiable disposition and the most intelligent and charming modesty. We wonder not that he should be such a favourite with Mendelssohn, who is ever the first to acknowledge and to nurture rising genius, . . . &c."

Morning Post, Tuesday, May 28, 1844.—"Joachim, the boy violinist, astounded every amateur. The concerto in D, op. 61, is the only one that Beethoven composed for the violin. It was written shortly after the symphony No. 4, and came within the second period of Beethoven's existence, according to the divisions in his biography made by Schindler.

"This fact is worthy of notice, because the concerto in question has been generally regarded by violin-players as not a proper and effective development of the powers of that instrument. . . . But there arrives a boy of fourteen from Vienna, who, after astonishing everybody by his quartett-playing, is invited to perform at the Philharmonic, the standard law against the exhibition of precocities at these concerts being suspended on his account. He is asked what concerto he will play. 'That of Beethoven,' is the youth's reply; and he submits to the conductor, for his revisal and approbation, the cadences that he had ventured to compose for the concerto. Mendelssohn on seeing them sheds tears of joy at the refined taste and marvellous inven-

tion of Joachim, for the violinist has penned cadences which are a masterly *resumé* of the movements of the composer; he has entered into the spirit and character of the concerto, and his executive dexterity is employed to carry out the themes of his master, not for the mere display of individual power, but to give consistency and coherency to the whole. Modern fantasia manufacturers might derive a valuable lesson from Joachim's manner of treating the imaginings of a master spirit. As for his execution of this concerto, it is beyond all praise, and defies all description. This highly-gifted lad stands for half-an-hour without any music, and plays from memory without missing a note or making a single mistake in taking up the subject after the *Tutti*. He now and then bestows a furtive glance at the conductor, but the boy is steady, firm, and wonderfully true throughout.

"In the slow movement in C—that elegant expanse of melody which glides so charmingly into the sportive rondo —the intensity of his expression and the breadth of his tone proved that it was not merely mechanical display, but that it was an emanation from the heart—that the mind and soul of the poet and musician were there, and it is just in these attributes that Joachim is distinguished from all former youthful prodigies. . . . Joachim's performance was altogether unprecedented, and elicited from amateurs and professors equal admiration.

"Mendelssohn's unequivocal expression of delight and Loder's look of amazement, combined with the hearty cheering of the band as well as auditory, all testified the effect young Joachim had produced."

What wonder that after this Joachim found that he had attained to real celebrity in England, and that a brilliant future was open to him.

He also had the privilege of showing his skill at a State concert at which the Queen and the

Prince Consort, the Emperor Nicholas of Russia, and Frederick Augustus II., King of Saxony, were present; and also frequent opportunities of quartett-playing in private, especially at the house of Mr. Alsager of the *Times*, where most of the leading foreign artists used to gather, for he was an enthusiastic amateur, and, above all else, revelled in the last quartetts of Beethoven.

To the greater number of performers who visit England, the chief source of gain is to be found in playing at receptions and private parties; but Joachim has made a rule of never accepting such engagements, an unpleasant incident in his youth having led him to decide never to depart from this principle. Being generosity itself, however, he is always willing to play to his friends when he knows it will give pleasure.

He travelled back to Germany alone as before, and the horror of his journey still lives in his memory. Klingemann had seen the boy safely on board, putting him under the care of the Hanoverian courier. The passage to Hamburg was a very bad one—the mainmast was broken in the storm—but the courier never came to look after his charge. The captain, however, most kindly took the poor sea-sick little traveller under his wing. When they reached Cuxhaven, Joachim at last made up his mind to see what had become of the courier, and went to his cabin. The man lay dead on the floor, having cut his throat

during the journey. A terrible scene for a young child!

Once back in Leipzig, and happily settled in his old surroundings, he took part in some concerts at the *Gewandhaus*, in the winter of 1844–45, with the same success. On November 25th, he played Maurer's *Concertante* for four violins, in conjunction with Ernst, Bazzini, and David; and, on December 4th, he took part in a concert with Jenny Lind, thus beginning an acquaintance which lasted until the death of this sweet singer.

On the subject of the brilliant performance of Maurer's concerto, A. Dörffel writes in his "*Geschichte der Gewandhaus Konzerte*":—

"In the *cadenza* Ernst and Bazzini played out their highest trumps, Ernst taking the lead, but Joachim, who was playing the third part, so entirely put them in the shade, that Ernst unintentionally broke out with a loud 'Bravo!' and David, who was fourth player, altogether left out his *cadenza*. The event was quite unique of its kind. A general wish being expressed for the repetition of this performance, the four artists repeated the concerto at a subscription concert on the 12th of December, the piece again creating a great sensation."

An event of great importance to Joachim was his acquaintance with Spohr, whom he met for the first time at a little evening party at Moritz Hauptmann's. Spohr was very highly thought of by his contemporaries, the most notable musicians vying with one another to do him honour. This was due to

the earnestness with which he served his art during the whole course of his long life. To this old master of the German school the younger disciples looked up as to an unattainable ideal, and his influence upon the development of violin-playing cannot be too highly valued. He was an artist in the very highest sense of the word, and his numerous compositions for the violin have secured him a lasting place of honour. But his other compositions and his achievements, both as teacher and orchestra conductor, also justify his being placed among the great masters of "the Fatherland." He was a man of striking appearance and personality, but was not altogether free from a certain narrow-mindedness and brusquerie. For instance, at the above-mentioned party at Hauptmann's, Mendelssohn's trio in C minor, dedicated to Spohr, was played, and this was followed by a trio of Spohr's, dedicated to Mendelssohn. Mendelssohn was at the piano, Spohr played the violin, and Julius Rietz the violoncello. Before beginning the scherzo of the first trio, Spohr consulted the composer as to the *tempo*, to which Mendelssohn replied with his usual courtesy, "We have only to begin, the *tempo* will be sure to be right as you take it." But when in its turn Spohr's trio was played, Mendelssohn asked him how quickly the first movement should be taken. "Na, so!" cried Spohr, "one, two, three, four," at the same time beating with his bow; treating the composer

of the "Midsummer Night's Dream" as if he were a pupil of the Conservatoire.

During Spohr's short visit to Leipzig, Joachim did not have the opportunity of playing to him; but when Spohr returned at Whitsuntide in 1846, he was more fortunate. Mendelssohn honoured his illustrious guest by performing a number of his works at an impromptu matinée in the *Gewandhaus*.

Joachim was also to play something of Spohr's composition, but the visit was quite unexpected, and he was most naturally unwilling to play anything which he had not prepared. Mendelssohn, however, put an end to all the boy's excuses by calling out, "Joachim, you must take your turn, for you are our Pentecostal offering, and must go to the sacrifice." Upon which he played the Seventh Concerto (in E minor), to the great satisfaction of the composer, who, in his autobiography, speaks of this performance as "quite masterly."

The proficiency to which the *Gewandhaus* Orchestra had attained through Mendelssohn's training was shown by their masterly performance of Spohr's "*Die Weihe der Töne*," without previous rehearsal. Spohr sat in the front row of the auditorium; after the second movement of the symphony, Mendelssohn descended from his place on the platform, and going to the composer, begged the "Herr General-musikdirector" to do the orchestra the honour of himself conducting the third movement of his work. Upon this, and amid the

ringing cheers and applause of the assembled public, the great man rose and took the bâton. But, whilst majestic floods of sound were filling the house, it suddenly occurred to David that, on the occasion of a performance some years previously, Mendelssohn had made a considerable abridgment in the work, and that the "cut," though marked in the orchestral parts, was not quoted in the full score. Fearing a catastrophe, David stole up to the conductor's desk to warn Spohr, but Spohr, quite unmoved, merely said to the *Konzertmeister*, "That's just what I did in Kassel; the piece is too long."

By this time the Witgenstein family had increased in number, and it was therefore necessary to find another home for Joachim, who was now fifteen years of age. At Mendelssohn's suggestion the choice fell on *Konzertmeister* Klengel, and with him Joachim lived until he left Leipzig for good. As Herr Klengel's son was an excellent teacher, he replaced Hering as tutor to the boy, exercising over him a most wholesome influence.

Dr. Klengel threw himself heart and soul into his calling, and was as enthusiastic for the writings of Eichendorff as for those of Homer. Joachim looked back with pleasure to those Sundays when his teacher would recite verse after verse from the "Odyssey" in order to inspire him with his own enthusiasm for the glorious sound of the Greek language.

Dr. Klengel had also exceptional musical gifts, and though he had not had a professional training, he was so skilful that he published quite a number of original compositions which show his talent in a very favourable light. He was an enthusiastic admirer of Robert Schumann, and it is perhaps due to his influence that Schumann's music had an ever-increasing charm for young Joachim.

It is quite natural that the personality of such a brilliant artist as Mendelssohn should exercise a far more powerful influence on the boy than that of the reserved and taciturn Schumann. A true appreciation of Schumann could hardly be expected of him at this time, for the undeveloped intellect and immature poetic feeling of boyhood make the true comprehension of Schumann's works impossible. Joachim's absorbing interest in them coincides with his transition from boyhood to youth. That Schumann, as early as the Leipzig period, took a keen interest in the promising boy, is seen from the following incident:—At an evening party given by Mendelssohn, the latter had played the Kreutzer Sonata with Joachim. After the music, there was an informal supper-party. Joachim sat at a table with Schumann; it was summer-time, and the starlit sky was visible through the widely-opened window. Schumann, who had long remained silent, presently laid his hand gently on the knee of his little neighbour, and pointing heavenwards with his hand, said kindly, "I wonder whether beings exist up there

who know how beautifully a little boy here below has just played the Kreutzer Sonata with Mendelssohn?"

Joachim's acquaintance with Clara Schumann also began in the Leipzig days, when he often had the good fortune to play with her. This friendship, the source of so much pure artistic enjoyment to others, extended over a period of fifty years, ending only with the death of this much revered lady.

Whilst Mendelssohn was absent from Leipzig, Joachim industriously occupied his time in attempts at composition, and on Mendelssohn's return, the work would be laid before him to be thoroughly criticised and commented upon. One day Joachim brought two sonatas for piano and violin for Mendelssohn's judgment. With a smile of satisfaction the master said, "Ah! you already write a good hand!" The scholar replied that he had not written his work out himself, but had had it copied. "You duffer, I don't mean that," retorted Mendelssohn, laughing, "but that your style has grown easy and flowing!"

Besides his intercourse with Mendelssohn and Hauptmann, Joachim became very friendly with Gade, who conducted the *Gewandhaus* concerts in turn with Ferdinand Hiller, Julius Rietz, and many other well-known artists who either lived in Leipzig or came there to give concerts.

His acquaintance with Robert Franz also dates from this time, and he was also a welcome guest in

the houses of Frege and Härtel, who were both lovers of art. At the Härtels' he made acquaintance with Otto Jahn (Mozart's biographer), and Mommsen the historian, the painter Preller, and many other famous men.

Of his minor concert tours, those to Dresden deserve special mention, because it was there that he excited the unbounded admiration of the master Lipinski, who was at that time universally considered the Bach player *par excellence.* These tours were brought about by the following letter:—

"DRESDEN, *9th November* '45.

"DEAR MENDELSSOHN,—My poor wife is ill, not dangerously, but so that she will not be able to play the day after to-morrow, at the first of the subscription concerts. The directors are at their wits' end on this account. I thought of Joachim, and wondered if, with your never-failing kindness, you would not help to stir him up to this. There is no time to lose. My father-in-law has started already. Will you assist him in his efforts this evening, either by writing a line, or by going with him yourself, to Joachim?—Your ROBERT SCHUMANN."

Joachim's early skill quite enchanted Lipinski, who from that time forward became one of his warmest admirers. Joachim, too, was much touched by the old man's fatherly kindness, and always speaks of it with pleasure. Wasielewski writes that Joachim—on a subsequent occasion in Dresden—played Bach's Fugue in C major (well known as one of the most intricate pieces ever written for

the violin) with such perfection that Lipinski embraced him on the spot in token of his admiration of this grand achievement! The following anecdote is told of Lipinski:—After the death of Mathäi, *Konzertmeister* in Leipzig, Lipinski applied for the vacant post at the *Gewandhaus*, but Mendelssohn, setting him aside, appointed his early friend, Ferdinand David. Until his dying day, Lipinski could not get over his mortification at this, for he could not but feel that some one of less merit than himself had taken precedence of him. After this it was impossible to persuade him to play in the *Gewandhaus;* indeed he seemed to delight in displaying his art in concerts at the *Euterpe*. The committee of the *Gewandhaus* concerts had every reason to regret his withdrawal, and commissioned David to ask him why he did not play in first-rate concerts in Leipzig. To this the injured Pole proudly replied, "Any concert at which I play *is* a concert of the first rank."

It is very natural that after so many years spent in Leipzig, Joachim should have a longing not only to see his own home again, but also to show his relations what he had achieved during his long absence, and he made up his mind to gratify this wish. As the journey to his home lay through Vienna, where Liszt happened to be just then, an opportunity was afforded him of forming his own opinion of the celebrated artist, about whom the most contradictory reports prevailed in Leipzig.

Joachim already felt a marked disinclination for so-called "*virtuosity*," and Liszt being at that time known only as the most brilliant *virtuoso* in the whole world, he was rather prejudiced against him. Upon his departure, he spoke openly of this to Mendelssohn. Mendelssohn replied, "Na, my son, wait a bit; there is so much that is unusual and beautiful in his playing that I feel sure you will return entirely converted. God speed you; greet Liszt from me."

Mendelssohn had predicted rightly, for Liszt made a great impression on Joachim, both as man and musician. Liszt was staying at the Hotel "Stadt London," in March 1846, and there Joachim played the Mendelssohn Concerto to him, Liszt accompanying at the piano. To this day Joachim cherishes the memory of Liszt's wonderful playing, particularly of the manner in which he accompanied the finale of the concerto, all the time holding a lighted cigar between the first and middle fingers of his right hand. On the return journey, which he made in Liszt's company as far as Prague, Joachim was completely captivated by his kindness. As it was terribly cold, and the travellers had a whole night's journey before them, Liszt brought hot grog to the *coupé*, and provided his shivering young compatriot with warm travelling-rugs and wraps, and, in short, cared for his comfort and well-being in the most touching manner.

On his homeward journey, Joachim made

acquaintance with Hector Berlioz in Prague, where the latter introduced his dramatic symphony "Romeo and Juliet," on the 17th of April 1846, the general rehearsal being conducted by Liszt two days earlier.

On the 3rd of February 1847, Mendelssohn's birthday was gaily celebrated in Moscheles' house in Leipzig. Various performances were arranged in honour of the event, his keen enjoyment of which was never forgotten by those who shared in them. Among other things, *Tableaux Vivants* were given, in the form of a charade on the word "*Gewandhaus-Orchestra.*" For the first syllable, Joachim, dressed up as Paganini, improvised a mad thing on the G-string; the second syllable was represented by the scene with the wall (German: *Wand*) between Pyramus and Thisbe in the "Midsummer Night's Dream." Frau Moscheles appeared, knitting a stocking and explaining household matters to the cook, for the syllable *Haus;* and, finally, Joachim was seen directing the *Orchestra,* composed of the Mendelssohns' and Moscheles' children, a cheap-Jack fiddle in his hand, all the children having toy instruments and making fearful noises, while Joachim mimicked Mendelssohn's gestures and turns of speech in such a delightful manner, that Master Felix almost "died of laughing." Mendelssohn afterwards acknowledged that this had been the most enjoyable birthday of his life; no one could guess that it was also to be his last.

In the spring of 1847, Joachim went with Mendelssohn to London, where "Elijah" was several times performed under the bâton of the composer. This was Mendelssohn's last concert-tour of any importance, and Joachim has the keenest recollection of it and its accompanying incidents. It is unnecessary to point out that such a journey in such company must have been most inspiring and instructive to the receptive mind of the young artist. The journey to England, and the fatiguing rehearsals and performances, had so affected Mendelssohn physically, that he returned to Germany thoroughly tired-out and over-wrought. He had intended to allow himself a few days' respite in Frankfort, but he was forced to hasten thither by the news of the death of his much-loved sister, Fanny. Her loss completely overwhelmed him. Broken in health and spirit, he at last returned to Leipzig, with the intention of resigning the greater portion of his official work, that he might be able to devote himself more to his family, also satisfy his desire for composition. A prolonged summer holiday in Switzerland seemed to have benefited both his health and spirits and to have had the desired effect, for, at the beginning of the winter of 1847, we see him once more resuming some of his duties in Leipzig. But this was no more than a last flickering of his overstrained vitality, and on the 4th of November 1847 the great master closed his eyes for ever.

The news of Mendelssohn's death filled the whole of the musical world with the greatest consternation and the deepest regret, for the world realised with sorrow that Art had all too soon lost one of her noblest sons and one of her high priests.

The sudden death of his revered and honoured master was the most deeply felt loss that Joachim has ever experienced during the whole of his long and eventful artistic career. He honours Mendelssohn as much for his manly qualities as for his artistic gifts, and expresses his heartfelt gratitude for all that he owes to him. In the words, "Who knows what I might not have become had I not lost Mendelssohn so early in life?" he shows how keenly he then felt, and still feels, his loss in connection with his own creative talent.

Among Mendelssohn's effects were found five conductor's bâtons, which he had used on different occasions. One was given to each of the four children in memory of their beloved father, and the widow gave the fifth to Joachim as a token of the affection which Mendelssohn had ever felt for him. The first anniversary of the day of his death was solemnised at the Conservatoire, where Joachim played the emotional and passionate Quartett in F minor, as Moscheles says, "quite in the spirit of its composer."

For the sake of the practice, Joachim played for many years in the *Gewandhaus* Orchestra, and by this time he had become so skilful in orchestral

playing that he was appointed *Vice-Konzertmeister*, which position he shared at the opera-house with David; it was through this position that Joachim obtained his thorough knowledge of the nature of the various instruments of the orchestra and the character of sound peculiar to each—a knowledge only to be obtained by practical experience.

The rehearsals for Schumann's "Genoveva" are still fresh in Joachim's memory. The first performance of this composition was on 25th June 1850. The composer had come over from Dresden for the rehearsals, and the performance gave Joachim the opportunity not only of serving his old acquaintance, but also of becoming more closely intimate with the man for whose works he entertained an ever-growing admiration.

We find him, at the age of sixteen, already teaching at the Conservatoire in Leipzig. Langhaus, Bargiel, and Robert Radecke may be mentioned among his pupils, who, for the most part, were considerably older than their master. Joachim's name figures in the list of those of the teaching staff of the Leipzig Conservatoire who joined in signing a protest against Dr. Brendel, the Editor of the *Neue Zeitschrift für Musik*, for having published in his paper an anonymous article entitled "Das Judenthum in der Musik,"[1] although at the time he was a teacher in the institution founded by Mendelssohn! Some years later, it was discovered that

[1] "Judaism in Music."

this article which had aroused so much excitement was, as the Fürstin Wittgenstein says, "une de ces grosses bêtises de Wagner."

Of Joachim's compositions which belong to the Leipzig period, he published the *Andantino and Allegro Scherzoso*, for violin and orchestra, as his Opus 1, dedicating it to his teacher Joseph Böhm; the *Romanze* in B flat major, dedicated to Moritz Hauptmann, was also written in Leipzig, though it appeared later as Opus 2, together with two pieces which he composed in Weimar. This Romance, a proof of the early maturity of the young artist, has in the course of fifty years lost none of its power to charm; it bears the stamp of simplicity and refinement, the theme being melodious and poetic, while the pianoforte accompaniment shows remarkable independence in the part-writing. It is indeed a little gem, and as it never fails in its effect, has always been a favourite with violinists.

With Mendelssohn's death, the musical world of Leipzig lost its chief attraction for Joachim, and feeling the desire for change in order to widen his artistic horizon, he accepted Liszt's proposal that he should come to Weimar as *Konzertmeister*. He was glad to do this also, because the intercourse with this brilliant personality promised much stimulus and cultivation to his own further development. His decision was brought about by the circumstance that Liszt, though at the height of an unexampled career as *virtuoso*, suddenly wished to renounce a

brilliant existence for the peace and quiet of a life in Weimar as simple *Kapellmeister*, hoping there to follow up his ideals and natural inclinations. The idea of coming into close contact with so remarkable a man as Liszt, must have had great attraction for a young artist of Joachim's high ambition, particularly now that his mental development enabled him to form an independent opinion in questions regarding art.

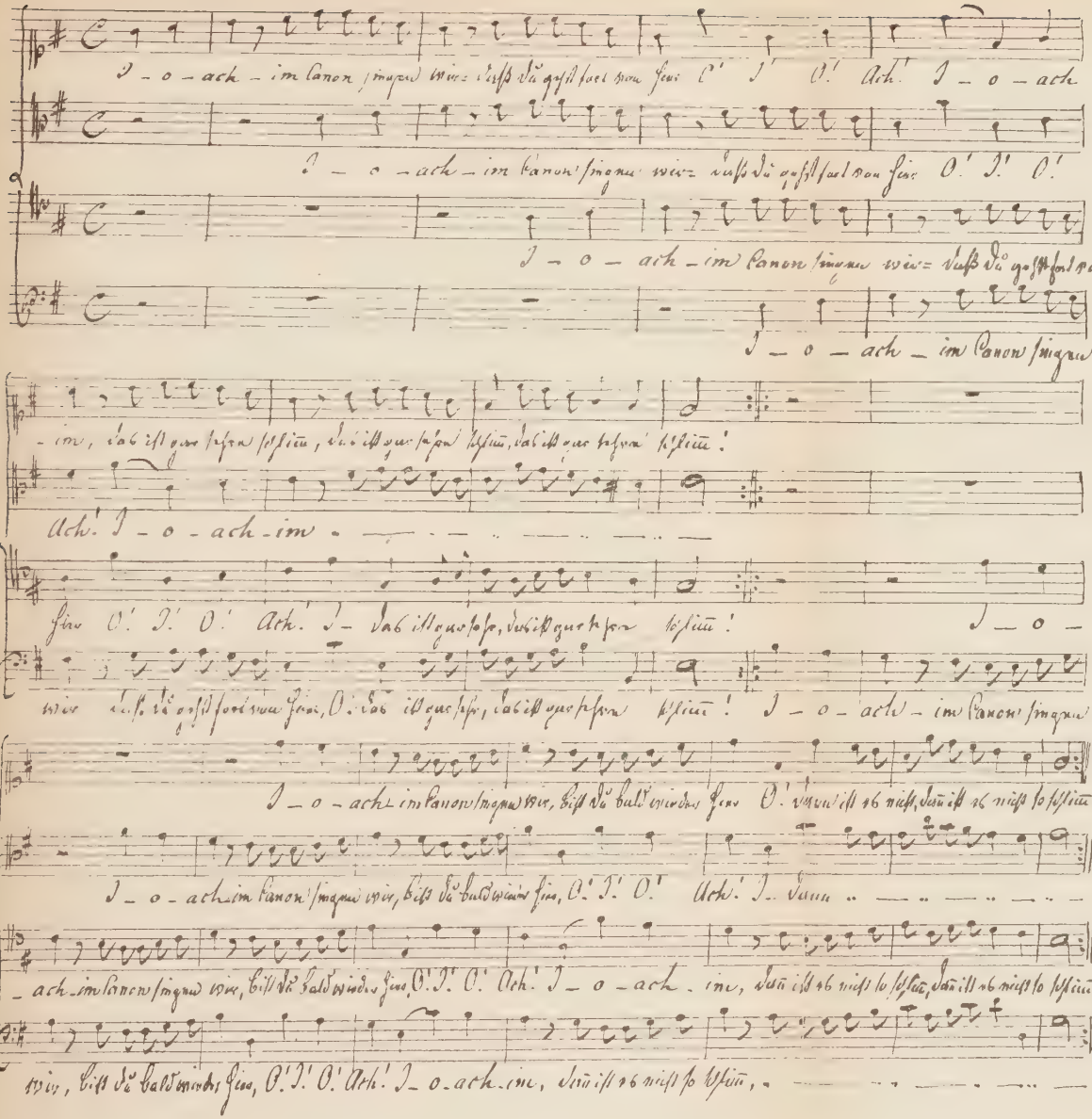
At the time of his departure from Leipzig, Joachim was well on the way to become a great man; indeed, if one considers the unanimous opinion of his contemporaries, he already was one, though only a youth of eighteen years of age; for in the whole of Germany he had no equal, either in the rendering of Bach or in the concertos of Beethoven and Mendelssohn; while as quartett-player, he had no cause to fear rivalry. The succeeding years, with the various experiences they brought him, were only to enrich his intellect and further heighten his ability, thus giving the finishing touches to his development.

The concerts in Paris at which Joachim played under Berlioz' direction, were accompanied by the most flattering results for the youthful artist.

We will close the chapter on Leipzig with the following letter, written at this time by Hauptmann to Spohr :—

" . . . Joachim, the admirable violinist, and excellent fellow, has left us; he has gone to Weimar as *Konzert-*

Joachim Canon.


J – o – ach – im Canon singen wir: Ruft Dir gesellen von fern O! J! O! Ach! J – o – ach
J – o – ach – im Canon singen wir: Ruft Dir gesellen von fern O! J! O!
J – o – ach – im Canon singen wir: Ruft Dir gesellen von
J – o – ach – im Canon singen
– im, das ist gar schön schön, das ist gar schön schön, das ist gar schön schön!
Ach! J – o – ach – im
fern O! J! O! Ach! J – das ist gar schön, das ist gar schön schön! J – o –
wir: Ruft Dir gesellen von fern, O! das ist gar schön, das ist gar schön schön! J – o – ach – im Canon singen
J – o – ach – im Canon singen wir, bist Du bald wieder fern O! denn ist es nicht, denn ist es nicht so schön
J – o – ach – im Canon singen wir, bist Du bald wieder fern, O! J! O! Ach! J – denn
– ach – im Canon singen wir, bist Du bald wieder fern, O! J! O! Ach! J – o – ach – im, denn ist es nicht so schön, denn ist es nicht so schön
wir, bist Du bald wieder fern, O! J! O! Ach! J – o – ach – im, denn ist es nicht so schön,

Nun Herrn, Sie sangen leidlich,

Leipzig d. 12ten Oct. 1845.

meister, though not with a very brilliant salary. The advantages are that he will not there have so much orchestral work as he had here, and that he gets five months' leave during the year.

" . . . In place of Joachim, the violinist Dreyschock has been appointed Second Konzertmeister ; he is a brother of the pianoforte player. In the *Gewandhaus* he played a very difficult concerto by Molique, very beautifully. To replace Joachim at all would be very difficult, for I consider him one of the very best of players and musical to the backbone, as few are.—Yours,

"MOR. HAUPTMANN."

CHAPTER VI

WEIMAR (1850–1853)

"New German School" — Schumann — Wagner — Berlioz — Liszt—Production of "Lohengrin"—Joachim Raff—Bülow—Visit to England—Letter from Joachim in London—Bettina von Arnim—Liszt's absence from Weimar: effect thereof—Letters from Bülow and Raff.

The art-loving court of Weimar, that charming little town on the Ilm, had for many years been a centre of attraction for men of distinction in the world of art and letters. For nearly a decade Johann Sebastian Bach was court-organist and *Konzertmeister* in Weimar, and, as the home of Goethe and Schiller, the little Thuringian town had won for itself a world-wide fame. During the last ten years of Goethe's life, Johann Nepomuk Hummel was *Kapellmeister* in Weimar, but this pupil of Mozart could do little to add to the fame of the town, for his modest light was dimmed by the greater brilliance of the poets, which still glowed in the memories of his contemporaries. But when Franz Liszt settled there in 1847, the eyes of the whole world of culture turned expectantly towards Weimar, for it now seemed likely that it would

become to music what it had formerly been to literature.

We now enter upon a new epoch in the history of music, for most of the rising composers were also authors, who wrote either to uphold their own works, or to define their position towards the musical questions of the day.

Robert Schumann, in the *Neue Musikalische Zeitschrift*, was the prime leader of this movement; in its columns, he preached "progress" as opposed to the superficial and slovenly tendencies which pervaded art, and eagerly declared war against the musical Philistines.

Shortly afterwards, Richard Wagner, with the production of his first opera, heralded the dawn of a new era in composition; with the publication of his writings we find ourselves in the midst of a revolution in art, which in its violence is almost unparalleled in history.

In France, Hector Berlioz had again brought forward the question of "programme music," and from every side it was urged that henceforth a freer use of chromatic and enharmonic changes should be permitted.[1] The youthful enthusiasts, who in their extravagance did not blush to call the instrumental music of the previous century "a hollow tinkling" and an "exploded theory," made it their object to

[1] Bülow thought that Liszt, who had adopted enharmonics and chromatics as a doctrine in his later works, had accomplished something similar to Bach an hundred and fifty years earlier, when he transformed the old church modes into our modern key system.

open up new paths, using the later works of Beethoven as the watchword for the higher development.

An artistic temperament as intellectual and receptive as that of Franz Liszt, with its cosmopolitan many-sidedness, seemed specially created to introduce such innovations: he adopted them to a certain extent as his own ideas, and finally surprised the world with a number of works in which he had laid down the sum total of his views.

When Liszt took up his position as *Kapellmeister* in Weimar, he was universally considered the greatest pianist who had ever lived, and it may be taken for granted that such a genius as he could find no satisfaction in merely fulfilling the duties of *Hof-Kapellmeister* in the ordinary humdrum manner. It was far more in accordance with his nature to bring forward new ideas and to encourage those who were striving to bring about a reformation in music; above all, it was he who provided a harbour of refuge for the works of Richard Wagner. With the circumspection of a field-marshal, he made it his business to secure a staff of fellow-workers with whom, under the banner of the "New German School," he hoped to realise his ideals. It is a pleasure to see how young men of promise came flocking from far and wide to give the master their oath of allegiance. Franz Liszt remained in Weimar for an almost unbroken period of twelve years, during which time nearly all the musicians, who afterwards became famous, made pilgrimages

to the shrine of the muses which Liszt and the Fürstin Wittgenstein had set up at the Altenburg. Though many of these musicians did not remain true to their colours, they never forgot the impression made by the fascinating personality of Liszt.

The summer of 1850 was marked by an important event in musical history, which was brought about by the following letter from Richard Wagner to Liszt, written in April of that year:—

"DEAR FRIEND,—I have just been reading the score of my 'Lohengrin'—as a rule I don't read my own work. I have an intense longing that this work should be performed. I hereby beseech you, perform my 'Lohengrin.' You are the only man to whom I would make such a request, to no one but you do I trust the making of this opera, but to you I submit it with full confidence. . . ."

This request of his friend, then an exile in Switzerland, Liszt fulfilled with the production of "Lohengrin," on Goethe's birthday, 28th August 1850. Hundreds of visitors were attracted to Weimar from the outside world; Joachim, too, came from Leipzig as a spectator, not, as Richard Pohl affirms, as leader of the orchestra.[1]

As was to be expected, "Lohengrin" made an overpowering impression on the *Vice-Konzertmeister* of Leipzig, and he was completely conquered by the

[1] As little true is it, that Liszt "discovered" Joachim, for it was scarcely possible to "discover" an artist who had not only obtained a brilliant position in Leipzig, and already performed some dozens of times in the *Gewandhaus*, but had even won renown with Mendelssohn in London, and with Berlioz in Paris.

magic spell of this characteristic music, which, in conjunction with the poetical beauty of its text, cannot fail to exercise its effect on every unprejudiced artist. Thus, all at once, through the influence of "Lohengrin," Joachim became an enthusiastic partisan of Wagnerian music; and he determined to encourage the reform in opera, in spite of Bülow's prophecy, that "they would make much ado about it in Leipzig."

In the late autumn of 1850 Joachim entered on his position as *Konzertmeister* in Weimar, filled with the brightest hopes and expectations, excited by the thought of frequent intercourse with one so lavishly gifted by nature as Liszt.

Of all his Leipzig colleagues and acquaintances, the only one in Weimar was the 'cellist Cossmann, who became his devoted partner in the cultivation of chamber-music; but it was not long before he became intimate with Joachim Raff, who had followed Liszt to Weimar for the purpose of helping him with the instrumentation of his new orchestral compositions. Hitherto Liszt had written for the pianoforte only, and was therefore so little accustomed to writing for the orchestra that Raff orchestrated the accompaniment to his Concerto in E♭ major from beginning to end. It was only in the course of time that Liszt acquired that masterly handling of the complicated machinery of an orchestra which afterwards gained for him such high admiration.

Raff, who was at first strongly under the influence

of Mendelssohn, drifted completely, as Liszt's secretary and amanuensis, into the channel of the "New German School," from which he later only partially emerged. His opera, "King Alfred," was produced by Liszt in 1851. The work being unsuccessful, however, Raff turned exclusively to chamber-music and symphony, in which he certainly achieved some success, though he had also to suffer a good deal of disappointment. His most important work is the symphony "Im Walde," in which the conception, treatment of theme, and richness of tone are all of equally high order. Though his senior by nearly ten years, Raff looked up to his friend Joachim with unconcealed admiration. Joachim had already attained distinction in his art, while Raff was only just becoming known. Raff had a singularly speculative mind, and being well versed in the logic of the Jesuits, he loved to discuss art from a philosophical point of view, and in the most discursive way. He was an ardent admirer of Wagner's music, and as ardent an opposer of those books and pamphlets which have done more harm than good to his cause. Raff's great paper on the Wagner Question ("*Zur Wagnerfrage*") is without doubt one of the best pamphlets on the subject that has been written.

Bülow soon appeared on the horizon as a third in this alliance. He had also come to Weimar to study music and pianoforte-playing under Liszt. A great friendship soon grew up between him and the

master, and as the warmest votary of Liszt—whose son-in-law he afterwards became—he showed himself, until the end of his life, one of the keenest champions of the Weimar School, whether as pianist, author, or conductor. But his eccentric manner and the variability of his artistic inclinations on the one hand, and his many-sided knowledge and genius for music on the other, make it extremely difficult to portray his peculiar personality. In his letters, the perusal of which cannot be too highly recommended, we become acquainted with the man and artist from his most congenial side, and these letters have a further importance, for if they do not excuse his eccentricity, they at least explain it.

Bülow speaks of Joachim in his letters with a love, esteem, and admiration which are delightful to hear, especially when one reflects how wide apart their paths in life lay, until they finally reunited in their friendship and esteem for Johannes Brahms.

During the whole time spent by Joachim in Weimar, Raff, "his Christian name,"[1] and Bülow were inseparable friends, strengthening each other in their ideals, playing together indefatigably, and, above all, freely discussing the new tendencies in art. Their searching study of the operas and writings of Wagner,[2] and of Berlioz's orchestral

[1] Joachim.

[2] The 6th of July 1851, Bülow writes to his father: "'Tannhäuser' is second in popularity only to 'Freischütz.'"

works, together with frequent visits from other artists, gave them abundant material for debate.

As *Konzertmeister*, Joachim was at special pains to raise the standard of the small but admirable orchestra at each succeeding performance. The innumerable rehearsals for the Wagnerian operas enabled him to call into practice his pre-eminent skill as leader of the violins, and thereby to gain Liszt's enthusiastic praise. It then seemed likely that Joachim would become one of the bravest champions of the new school; and Bülow expressed great satisfaction at the way in which his friend was losing the Leipzig ideas and adopting those of Weimar.[1] Is it to be wondered at that a mind so open to artistic influence as his, could not remain proof against the fascination of the beginning of a new era in music? Freed from the safe trammels of Leipzig traditions, and forced for the first time to be entirely self-dependent, he found himself at an early age surrounded by impetuous young revolutionists, such as Bülow, who feared neither God nor devil. In addition to this, he was brought into close contact with Liszt, who, with his characteristic kindliness, derived the keenest pleasure from the doings of his younger colleagues, constantly talking with them in his inimitable way, and ever ready to reward their efforts with a word of encouragement and recognition, while they in their turn looked up to him

[1] "Wie er sich *entleipzigert* oder vielmehr schon *verweimaranert* habe!"

with enthusiastic admiration, regarding him as their fatherly friend and artistic adviser.

Joachim's duties as *Konzertmeister* were not so absorbing as to prevent him from having plenty of leisure for other musical occupation and for the further perfection of his own art, in which he had already reached a high stage of development. Next to his work at composition, in which he was naturally influenced by the surrounding musical atmosphere, he took the keenest delight in making use of his exceptional opportunities for quartett-playing with other thorough artists.

In conjunction with the excellent violinists Stör and Walbrül and the eminent 'cellist Cossmann, he instituted performances of chamber-music, which took place sometimes in his rooms and sometimes in the Altenburg, concerning the artistic perfection and finish of which there was but one opinion. Next to Liszt, Joachim was regarded as the most important person in the musical world of Weimar, and the high rank which he took as a practical musician is clearly enough expressed by the manner in which he was singled out for respect, even reverence.

Looking back on those Weimar days, Bülow often said that he had to thank Joachim's example for all that was best in him as an artist. Liszt also treated his young *Konzertmeister* on an equal footing, as "colleague of the other faculty." He played his compositions to him, having a high

opinion of his powers of criticism and judgment. The value to Joachim of this frequent playing with Liszt cannot be over-estimated; the stimulation derived from it may be considered as of the greatest importance to him during his sojourn in Weimar.

Apart from his unrivalled mastery of the piano, Liszt was able to give character to music as no one else could. Under his fingers, every musical thought acquired an individuality of its own, and every phrase its special expression. This, combined with his rich variety of touch and supplemented by his fiery rhythm, made his playing seem a plastic art;[1] and the sharp contrasts of light and shade, the mystic interweaving of sound, and the mighty development of tone lent to the performance of this gifted *virtuoso* the impress of demoniacal passion. If in this impulse of characterisation he sometimes transgressed the bounds of artistic license, Joachim's finer perception of these limits sounded a warning note, "Thus far and no farther," and when they played together, showed him when he might imitate the elder master and when he must take the lead. This sense of beauty and early-matured taste saved him from falling into artistic extravagance for the sake of creating effect. Even as a youth he always strove to lose himself, heart and soul, in the spirit of the work he was interpreting, and, through the medium of his own deep

[1] Joachim writes in one of his letters: "Liszt does not play the piano, he seems rather to model figures with his hands."

artistic feeling, to reproduce it to the listener in its full purity and beauty. It is this that gave to his unique interpretation the distinction and perfection for which it is now proverbial.

In the meantime, the fame of Joachim's sublime quartett-playing spread so widely in Weimar, that the music lovers of the town begged him to render it possible for wider circles to share in this enjoyment. So, in the winter of 1851, he and his colleagues instituted public quartett-soirées, in which, although the performance of classical music was the first consideration, the works of living composers also received due attention. Of these concerts, Bülow writes to his mother, November 1851 :—

"On the 2nd of December I shall play the pianoforte for the first time as a professional (hitherto I have only played as an amateur) in the second of the quartett-soirées recently instituted in Weimar by Joachim, Cossmann, and others, at unheard-of prices for Weimar, fixed by Liszt at a thaler for each, or three thalers for the four concerts of the series. In consequence of this, only the best society will be present, but in sufficient number; the entire court and the grand ducal household will be present. I shall play in Schumann's Quintett, a piece that is not too brilliant, but which is effective and easy to understand."

Joachim and Bülow had repeatedly played the Kreutzer Sonata in Weimar.[1] Among modern

[1] Bülow's mother writes to her daughter on 3rd September 1852, about a concert in Erfurt, to which she had gone from Weimar with Liszt and the young people :—

"Hans played the great Beethoven Sonata from memory with Joachim—both played superbly; so masterly in conception, and with a perfect *ensemble*

composers, Raff and Volkmann came specially to the fore with their first pianoforte trios. Bülow says of the latter, "Once, when Liszt had a stranger visiting him, for whom he wished to provide a superlative enjoyment, he played Volkmann's trio with his compatriot Joachim and Cossmann the 'cellist."

Joachim naturally occupied his spare time with concert tours of longer or shorter duration, which contributed to make his name known in ever-widening circles. Leipzig, especially, always attracted him, for the public of the *Gewandhaus* expected at least once every winter to have the privilege of applauding the young artist, who was rising so rapidly in his profession. At that time Moritz Hauptmann writes: "Joachim stands alone. With him it is not technique, it is not tone, it is not anything one can put a name to. All these qualities are behind, so that one only hears the music itself. With all this depth, there is a dignified simplicity in his style, such as I have never before met, and which is so effective that, without obtrusiveness of any kind, he is universally recognised."

Of the repeated visits which Joachim paid to the scenes of his former labours, particular mention must be made of the "Schumann week," which took him to Leipzig with Liszt. Between the 14th

and finish that could scarcely be equalled. Joachim is a most delightful fellow, of kindly disposition; . . . he is very fond of Hans."

and 21st of March 1852, quite a number of new works which had been composed by Schumann during his residence in Düsseldorf (where he had settled in the autumn of 1850) were produced both in the *Gewandhaus* and privately. Schumann had come to Leipzig with his wife, in order to enhance the importance of the occasion by his presence, and to see his old friends. Those were good times for Joachim, who felt himself ever more and more attracted to the revered master, for whose music he had a growing understanding. It was probably in that week that the arrangements were made between Schumann and Liszt for the first theatrical performance of "Manfred," which took place in Weimar on 13th June 1852.

From Weimar, Joachim also paid a visit of several months' duration to England, but in spite of artistic success, he did not then succeed in obtaining a firm foothold there; it was only after repeated visits that he succeeded in winning that position which for continuance and constancy has had no parallel in the experiences of stranger artists. In a letter to Liszt, he describes the condition of music in England, with so much insight and penetration, that the insertion of the whole letter seems justifiable:—

"LONDON, *22nd May* 1852.

"REVERED HERR DOCTOR,—I expect you are thinking of me as the most ungrateful being in the world, for not taking advantage of the permission to write to you, and you

would have had good cause if it had been the busy life of London, rehearsals, concerts, and so on, which prevented me from giving you news of myself. The real cause of my silence is, that a certain shyness—especially before you, who wished everything good for me—deterred me from telling you that until now I have accomplished practically nothing here.

"If it were not for the humiliating thought of your doubting me, I should hardly to-day have been able to make up my mind to break silence. Although my time has been greatly occupied and split up, I have at present accomplished nothing here. I have neither found an opportunity to try myself before a large audience with an orchestra, nor to gratify wishes of a nobler kind, such as becoming better acquainted with Berlioz. Add to this, that one here sees mediocrity honoured above all bounds, and is seldom elevated above the deplorable level of every-day music by any really good performance, and you will find it excusable that I did not write; for I feared lest my lines should remind you of the composer of the 'sick poodle going for a walk in the Weimar park,'[1] and I know you could not bear him.

"I thank you most heartily for your message, which has thrown a ray of light through my London fog. It was shown me in a letter to Madame Pleyel. I have only seen this artist at one rehearsal and one concert, in which we both happened to be engaged. She gave me much pleasure when she compensated for her indifferent performance of Mendelssohn's Trio in D minor, by a far more successful rendering of some of your compositions. It is astonishing how surely, clearly, and boldly she overcomes the most difficult passages in the 'Patineurs.' If, in addition to her brilliant tone, she possessed more softness and variability of expression, she would remind me vividly of the composer.

[1] The composer being Joachim, who had written a piece of which he himself says, it reminds him of a surly poodle wandering about in the park at Weimar.

At the second of Ella's matinées, she created a great sensation with your arrangement of Schubert's song and with your *Propheten Phantasie.* I was also playing for the first time at these concerts, and, as a matter of fact, no less a piece than the Schubert Quartett, which was hitherto unknown here. It made no impression. Schubert is regarded here as an upstart in instrumental composition, and people are inclined to doubt his fitness for work in this branch. It is remarkable how unwilling they are here to receive an impression without prejudice; they are so spoilt by the charlatanism of speculators (in whose hands music here wholly rests), that they look upon musical composers in almost the same light as commercial houses, whose note-of-hand they either accept or dishonour, according to whether they have heard the name often or not.

"Beethoven has been established here for a long time: that is to say, Opus I. and the Ninth Symphony produce an equal effect. How powerless I feel here, with the wish, but without the means, to attack such a perverted state of affairs. I should often have preferred to run right away from here to the Altenburg—to you.

"Doubtless you have again done much for the advancement of art during my absence, and I am missing much by remaining away from you! Raff was so kind as to give me news of my friends at Weimar, at which I heartily rejoiced. I intend to thank him from Dublin, whither I start in an hour. I shall remain there all next week, as I am engaged for two concerts. After my return, I shall play here in the 'Old Philharmonic,' and if I then have anything cheering to tell you, I will write.

"You will, no doubt, have heard more of the musical doings than I now have time to tell you, from the newspapers, and from Berlioz still more. I have had a great deal to do in the last few days, as I have announced a concert for the 25th of June, and have had to make all the necessary arrangements for it before my departure for Dublin.

"Do not be vexed with me for these superficial lines; I could not start in peace of mind without having first written to you. I now, further, only take the liberty, Honoured Herr Dr., of begging you to express my respect to those around you.—Ever your

"JOSEPH JOACHIM."

The trio of friends, Raff—Joachim—Bülow, was converted into a quartett by the arrival of Peter Cornelius, whose fine feeling and kindly nature made him a most welcome addition. The mental stimulus they derived from constant intercourse with each other caused the Weimar days to become a period of priceless memory for them all.

In other ways, too, Joachim's life in Weimar was rendered pleasant to him: Bettina von Arnim[1] came with her charming daughters, Armgart and Gisela, to make a stay of some length, and they were accompanied by Herman Grimm, who soon became on friendly terms with the young *Konzertmeister*. This acquaintance, begun nearly half a century ago, has ripened in the course of years into intimate friendship. With Bettina, the brilliant friend of Goethe and Beethoven, Joachim passed many an hour of stimulating intercourse, which undoubtedly made a lasting impression on the serious contemplative mind of the young artist. Of this we shall speak more fully later on; at present we must turn

[1] Bettina von Arnim, *née* Brentano (b. 1785, d. 1859), was the sister of Clemens Brentano, the romantic poet; in 1811 she married the poet Achim von Arnim. She is chiefly known through her book, *Goethe's Briefwechsel mit einem Kinde*.

our attention to Bettina's two charming daughters, who quite captivated the young artists with the spell of their youthful innocence. There was continual coming and going, laughter and fun, and a delight in the beauties of nature and art that must have touched the most morose! Bülow's mother, who certainly was not easy to please, writes thus to her daughter :—

"Every day we go for walks with the Arnims, as the weather is so beautiful and bright; we do not return until the moon has risen. The day before yesterday we went to my favourite Tiefurth. The day before, Armgart had told the Grand Duke that she was going there, and he had sent orders for the place to be heated. Armgart sat down to an old spinet and sang, 'Gehör der Welt nicht an, sonst ist's um dich gethan,' &c., Clemens Brentano's beautiful song. The journey home by moonlight was delightful. In the little wood where the foliage is so thick (and still, for the most part, green), it was like so many pictures of Calame. We always spend the evening with the Arnims, staying until midnight—Hans and Joachim play and the girls sing, but this does not prevent us from having interesting talks. Grimm is very amusing, Bettina unique." (October 21, 1852.)

". . . Friday evening we spent with Liszt—glorious music—two quartetts; then he and Joachim played a duo of Schubert, and again he struck me with the wonderful power of his genius—or demon." (Christmas Eve.)

" . . The Arnims made up their minds to it at last, and we have a large Christmas-tree decorated only with candles, and for Hans and Joachim an array of bon-bons, wafer boxes, and tinder boxes. Joachim and Hans each received

a cut-glass tumbler, both alike and quite simply cut in stripes, bearing the three names, Bettina, Armgart, Gisela —a pretty idea. At the last minute, all sorts of pretty verses were introduced, partly in fun and partly in earnest. Finally, the lamps and candles were carried into an adjoining room, that only the full moon should shine in." (December 26th.)

". . . On the last day we all went to Liszt, who played superbly, with Joachim (Kreutzer Sonata); they accompanied me home at midnight, and at half-past three in the morning I went once more to the Arnims and saw them off at the station. Liszt came, with Joachim and Hans, and all six travelled in one carriage." (December 29th.)

From what has been described so far, it would almost appear as if these artists led an altogether blissful existence — the ideal artist life such as romantic natures dream of. But in real life there are always hardships; before long, even a Liszt had to realise that fame among artists and brilliant position in society, could not render him sufficiently independent to go his own way without interference. In the influential circles of the court as well as among the general public, a half open, half concealed opposition gradually made itself felt towards him because in his work he gave too great prominence to the new tendencies in music. Moreover, the increasing pamphlets and essays for and against Wagner had inevitably raised the excitement of the different parties to boiling point. At first Liszt showed his annoyance by simply leaving Weimar for several months, abandoning music there to its own fate.

On this point Bülow wrote to his father on October 2nd, 1851:—

"No doubt this step will have a good effect—not on me, but on the Philistines here—these overweening, touchy courtiers and *Hofraths*,[1] who abound here like colonies of ants, just as the *Geheimraths*[1] do in Berlin. It will now become clear to these people that the musical life here needs Liszt, and the wretched state of things in his absence will give them a better standard for the just appreciation of the value of his services to Weimar, than, unfortunately, they have already found.

"It is one of the cases where the absentee is not in the wrong, but where by his very absence he will win for himself the right formerly denied him. . . ."

Beside this, Liszt's opponents accused him of inconsistency as a composer, which indeed had to be acknowledged; on the one hand, he had identified himself with the new school—who wanted to throw on the dust-heap, everything that savoured of set form, and who had sworn war to the knife against the insipid tinkling of operatic fantasias; and on the other hand, he continued contentedly to write fantasias and paraphrases on the favourite airs from Meyerbeer's operas, both for concert and drawing-room use.[2]

[1] German titles of distinction.

[2] See Weissheimer's "Erlebnisse mit Wagner, Liszt und Anderen," p. 43. "At first I could not understand why Liszt wrote such things, it only became clear to me later on when, at a very recherché dinner, he broke in with the following words: 'Ah! if I had only written symphonies to Faust and Dante, I could not entertain my friends with trout and champagne.'"

The following letter from Raff to Liszt fully describes the situation :—

"Our theatre is now always deplorable. We have just had two consecutive performances (Freischütz and Zauberflöte), such that even people absolutely ignorant of music could no longer tolerate them. Mistakes occurred which offended the most enduring. Joachim is in despair about this and similar things. He is going to Leipzig to-morrow, or the day after, which will please him better. If your absence is prolonged by a few months, you may depend upon not finding us any more in this place, where we are obliged to listen to music only fit for the gutter, and are left entirely to our own resources, because in this accursed hole there are so wretchedly few people with whom we can associate. One loses faith and pleasure in one's art and the joy of working, just as is now really the case with poor Joachim.

"I have looked through the *Propheten* Fugue with much interest. Do you know it is a puzzle to me how you could devote so much labour to the working out of a subject of that sort? With such an expenditure of ingenuity you could have easily created an original composition of the first rank, and we should not again have had to hear that you turned to Meyerbeer from lack of originality. I know your answer—'It is what I wish.' In reply to which there is nothing more to be said, except what you will one day have to reproach yourself with; namely, that neither time nor ideas are given us to waste, and you must not lean on other great names, when all the world looks to you as the moving spirit of a new epoch. Meyerbeer's day is done; even if you persist in your devotion to him and in honouring what is good in him, you will still be forced in time to regard him as a figure in past history, and you will have to adjust your ideas accordingly. Have you ever heard of a new frigate being fastened to an old brig to make it sail faster? What

I say here is not my opinion alone—and I would gladly refrain from saying it to you—but it is also the opinion of other artists, and some day you may hear it from Joachim, David—indeed from anybody. It springs from an interest in your artistic position, and is entirely apart from your personal affairs, in which I have no right to interfere.

"I must take this opportunity to ask your indulgence for expressions of opinion such as the above, which slip out because I am impatient to see you fill the place to which you belong. (3rd last day of December, 1850.)"

CHAPTER VII

WEIMAR (1850–1853)—*concluded*

Liszt and Mendelssohn—Liszt and Schumann—Schumann and Mendelssohn—Letter from Schumann to Liszt—Bülow—Controversy concerning "New German School"—"Symphonic Poems"—Joachim's attitude to Liszt—Joachim's friendship with Bettina von Arnim—Letter from Liszt to Stern—Gumprecht's account of Joachim's first appearance in Berlin—"Konzertmeistership" in Hanover offered to Joachim—Letter from Bülow—Compositions during Weimar period.

The personal relations that existed between Liszt and Mendelssohn were of such a character that the impartial observer might assume that they rested on reciprocal respect and esteem. It is true that Mendelssohn was one of the greatest admirers of Liszt's playing and of his intellectual powers, and that Liszt made it evident that he entertained a certain respect for Mendelssohn's specific talent for music and for his ability as conductor; but in their artistic feeling they were too widely different to feel really closely drawn to each other, as were Schumann and Mendelssohn, or Joachim and Brahms. Though Liszt's unparalleled triumphs as *virtuoso* had spoiled him in certain respects, he remained untouched in his other great characteristics; but, unlike Mendels-

sohn, he was always inclined to place tokens of worldly success above true art. Should it happen that, after the performance of a Beethoven sonata, the applause did not seem as great as usual, he would play some shallow piece in which he could display his magic skill ; the applause once obtained, he fancied his honour as *virtuoso* saved. Mendelssohn, however, was a true musician, and went straight to the essence of the matter, disregarding superficial effect. In interpreting the work of a past or present master, he treated each alike, in a reverent and conscientious spirit, putting not himself, but the work, in the foreground. An example will illustrate this : Liszt had told Mendelssohn that he would like to play his recently published Pianoforte Concerto in D minor at the *Gewandhaus*. Mendelssohn was naturally charmed with this kind offer, and was looking forward with great pleasure to hearing his own work played by this gifted master. But what were his feelings when Liszt sat down at the piano and played the concerto at sight? It was certainly a striking performance for those who did not already know Liszt's fabulous gift of sight-reading, but the composer had every justification for being vexed at the circumstance. He naturally presumed that Liszt would interest himself enough in the work to interpret it with the spirit and meaning of the composer, and not merely wish to show that he was capable of accomplishing the feat of playing a

Mendelssohn concerto at sight. At the full rehearsal, and at the concert, mistakes were made which might have been avoided if Liszt had previously looked the piece over and prepared himself for its performance.

The following story, told by Joachim, presents a striking contrast :—At a concert in London, on the 5th of June 1844, Joachim and Hancock were to play Mendelssohn's Trio in D minor with the composer. By accident only the violin and violoncello parts were brought to the concert. Mendelssohn, of course, knew his own work by heart, but, that he might not seem superior to his fellow-musicians, who were obliged to play with their notes, he had another music-book brought and placed open on the piano desk, asking an acquaintance to turn a page occasionally, that it might not look as if he were playing from memory. With his modest spirit he would not excite admiration for his memory by putting himself above his colleagues.

The relationship between Mendelssohn and Liszt closely resembles that between Schumann and Liszt. Liszt's warmest interest had been awakened by Schumann's early productions, replete with the working of an unbridled imagination. But Schumann was by nature too clear-sighted not gradually to see that even the greatest wealth of imagination will run to waste if uncurbed by law and order; and he proved once again the well-

established truth that, to true creative work law is no compulsion, but rather a logical necessity. This he owed chiefly to the influence of Mendelssohn.

In Schumann's earliest period of composition, the "New German School" believed him to be one of their foremost champions, but they subsequently regarded him as a renegade who had not fulfilled his earlier promise. With Liszt at their head, they spoke contemptuously of the Leipzig Philistines, pedants, "mere music-makers," who, at least in Northern Germany, belonged to an obsolete period.

Schumann was not the man to bear in silence any raillery which concerned himself or Mendelssohn, for whom he had such a high regard. Once, in Dresden, at an evening party given by Schumann, Liszt spoke with such depreciation of Mendelssohn, that Schumann, trembling violently from excitement, said to his face, in the presence of Richard Wagner: "How dare you speak slightingly of an artist so much your superior as Mendelssohn?" and, forgetting his duties as host, he quitted the room, filled with righteous indignation.

The reader can draw his own conclusions from the following letter written by Schumann to Liszt:—

"But, dear friend, would not the composition 'Faust's Verklärung' be too *Leipzigerish* for you? Or do you regard Leipzig as a Paris in miniature, where it is also possible to accomplish something?

"Seriously, I should not have expected from you, who

know so much of my work, that you should make such a sweeping assertion concerning an artist's whole life. If you looked more closely into my compositions, I think that it would be just you who would find a many-sidedness of views in them, for I have always striven, in all my compositions, to bring something new to light, and not to follow mere form alone.

"And, in truth, those fellows who were in Leipzig together were not so bad—Mendelssohn, Hiller, Bennett—we were, at any rate, a match for Paris, Vienna, and Berlin.

"If there is any point of similarity in our musical compositions, you call it 'Philistine,' or something of the sort. But all the different epochs in the history of art have proved the same, and Bach, Händel, Gluck, and later Mozart, Haydn, and Beethoven, have hundreds of common points (with the exception of Beethoven's last works, although they again point to Bach). *Quite original* is no one. So much for your opinion, which was unjust and insulting.

"For the rest, let us forget that evening—words don't break bones. Progress is the chief thing (31st May 1849.)"

After this digression, we must again turn to our Weimar circle, which, of course, took an active part in all the questions for discussion which then held the musical world in excitement. We cannot be surprised, considering the lively temperament of our young friends, if, in the interchange of opinions, views came to light and words were sometimes spoken that put one or the other of them out of temper. Bülow, especially, in his artistic views, swore allegiance to a Radicalism over which even those most nearly related to him shook their heads. In his notorious article on Henrietta Sonntag, he had really become an *enfant terrible* in musical

criticism, and in his subsequent essays he went so far in his attacks against tradition, that, to his great amusement, the *Grenzboten*[1] gave him the elegant nickname of "the drunken corner-man." Above all, he despised the Leipziger, and it was a red-letter day if he could vilify one of the old gentlemen. When Moscheles came to Weimar to visit "his favourite, Joachim, the grand duke of violinists," and to play at court, Bülow expressed his opinion of him in the words, "That man is still vain enough to consider himself a *living* artist."

The following article of Bülow's, sent to Felix Draeseke in 1858, throws light on the situation from the other side :—

"Perhaps you still remember the characteristic expression uttered some years ago by *Kapellmeister* Taubert to *Herr Konzertmeister* Joachim on the subject of Wagner's 'Lohengrin': it is well worth remembering. A lengthy discussion with Liszt's friend, who was at that time enthusiastic for Wagner, was broken off by his opponent with the remarkable utterance that he considered Wagner's textbooks very charming, and indeed far more poetical than any others, and, if he had nothing better to do, he should feel very much inclined to compose 'Lohengrin' all over again himself."

Liszt at first had borne himself with coolness and reserve towards this controversy, but he gradually became more open in the expression of his opinions, and stood forth as a more energetic partisan. This caused Bülow to write in jubilation to

[1] A periodical.

his sister that Liszt's device, "*honnête et exalté*," had obtained a victory over the "*politique et modéré*." Liszt had now entered the field as composer, and had astonished the world with a succession of orchestral works, which he called "Symphonic Poems." Emphasis must be laid on the happy use of the title "Symphonic Poems," for "programme music" was not the invention either of Liszt or his friend Berlioz, but, as is well known, of far older origin. But it is not the intention of the author to enter closely into the subject of Liszt's "Symphonic Poems," but only to touch upon it so far as is necessary for his present purpose. Now Joachim was one of the foremost among the chosen few to whom Liszt showed and played his new compositions, and as he held a very high opinion of the young *Konzertmeister's* artistic comprehension, he wanted to hear his judgment. Dommer's dictum, "A single hearing does not justify the formation of a judgment, but only of an opinion," was probably unknown to Joachim, but as an earnest-minded artist he will probably have felt it. Although he had grown up in the traditions of the classics, he was not proof against the romantic magic of Wagner's music, and throughout his whole life he has felt the deepest interest in the gifted Berlioz; but at Liszt's "Symphonic Poems" he became restive, and the want of sympathy which a first hearing produced in him, developed into distaste and even

abhorrence. He would probably have overlooked Liszt's musical impotence, his poverty of conception, and the total lack of the creative faculty, for these qualities are innate ; but he was repelled by Liszt's attempt to conceal the absence of these necessary gifts by the cunning expenditure of dazzling orchestral effects and an excessively pretentious *mise-en-scène*, likely to lead the hearer to mistake shallowness of idea for purely artistic revelation. This was in every way opposed to musical feeling, and stood in such complete contradiction to all that Joachim held good and beautiful, that it caused him many an inward battle. He held Liszt otherwise in such honour, and felt so grateful to him, that he could not acknowledge the whole truth to him, not yet feeling himself sufficiently mature and independent to oppose his own views to those of the superior mind of the experienced and versatile musician. He only expressed his astonishment at certain harmonic progressions, and asked modestly why in certain places simplicity had been sacrificed for the sake of producing artificial and flashy effects ; in short, he temporised with secondary considerations in order to avoid acknowledging his antipathy for the whole.

Liszt soon noticed, however, that his music gave Joachim no real artistic satisfaction, and once interrupted a *tête-à-tête* with the words, "Well, my dear friend, I can see that my writings give you no pleasure." Joachim did not like to discuss Liszt's

Joseph Joachim

in Weimar

From a pencil drawing by Herman Grimm

Printed in Germany

compositions with his companions, for they were so bewitched by the fascination of Liszt's personality, that they had wholly lost their power of judgment; Raff alone maintained an independent spirit in criticising Liszt's music, and in many essential points he shared Joachim's views.

It must have been a great relief to Joachim to find in Bettina von Arnim a kindred spirit to whom he could confide his conscientious scruples, and with whom he could talk earnestly, and openly discuss his artistic creed. To her he admitted his inability to adopt Liszt's views, as quite irreconcilable with his own ideals, and also the impossibility of finding satisfaction in morbid and fantastic art, which unnaturally strove to illustrate subjects quite beyond the range of instrumental music. This brilliant woman, although she was not a musician by profession, possessed a happy instinct which caused her to recognise with positive certainty what was great, beautiful, and sublime in the realm of art. She and E. T. A. Hoffmann were the first to recognise the whole powerful greatness of Beethoven—the Beethoven whom we worship and adore to-day; and the certainty with which, in her letters to Goethe, she prophesied his future greatness is astounding. She was also the friend of other musicians, among them Schumann, and Brahms, who dedicated his first book of songs to her. Bettina von Arnim so encouraged Joachim in his views that he gradually mastered his conflicting feelings.

In Weimar his great love and respect for Mendelssohn had suffered many a blow, the depth and acuteness of which were greater than Liszt and his followers could understand. Their depreciation of the master who was so dear to him, on the one hand, and what they offered in exchange for it, on the other, made him question whether in the works of Liszt and the new school he could find the satisfaction which he derived from Mendelssohn's and Schumann's compositions; and the answer to this question could only result in his remaining true to the ideals of his youth, which still completely absorbed him; he determined to pursue them with even deeper devotion than before, for they represented to him all that his education had taught him to regard as noble and beautiful. He struggled with himself until he recognised that he must distinguish between Liszt the conductor and *virtuoso*, and Liszt the *composer*. Such a wide gulf had always separated him from the latter, that to bridge it over would have meant self-annihilation for Joachim. Although he did not tell his companions of the change that had taken place within him, Liszt and his friends must have noticed for themselves that Joachim would not remain their partisan, as they at first had hoped and wished.

But let it be well understood that the personal friendship between Joachim and Liszt was in no way clouded. Liszt had far too much good-breeding, and was too judicious a man of the world, to wish

to deprive an artist of young Joachim's rank and importance, of the right to form an independent opinion of his music; and we have evidence from his letters that his good opinion of Joachim grew rather than diminished during the period of hesitation, and Joachim, in spite of his distaste for Liszt's composition, found so many worthy characteristics to admire in the older master, that the years which followed only tended to increase the friendship between the two great artists.

The following letter from Liszt to Stern will speak for itself:—

"WEIMAR, *November 24th*, 1852.

"MY DEAR MR. STERN,—I hope you will excuse my delay in replying to your friendly lines, for which I thank you heartily. Mr. Joachim was absent when they reached me, and this last week has been an extremely busy one for Weimar, and for me in particular, because of the rehearsals and performance of Berlioz' works. . . . I did not fail to conform to the wish expressed in your last letter, and as soon as Joachim returned to Weimar I urged him to accept your proposal that he should take part in the concert arranged for December 13th.

"You know in what esteem I hold Joachim's talent, and when you have heard him I am certain you will find that my recent praise of him is by no means exaggerated. He is a rare artist, and one who may legitimately aspire to a glorious reputation. Moreover, he has a thoroughly loyal nature, a distinguished mind, and a character endowed with a singular charm in its rectitude and earnestness.

"As it will be somewhat embarrassing for him to enter into the question of *fee* with you, I have taken it upon

myself to suggest a sum of from twenty to twenty-five louis d'or as what seems to me fair.

"If Joachim had already been in Berlin, or if his stay there were likely to afford him other opportunities for pecuniary advantage, I feel sure he would take a pleasure in offering you his co-operation for nothing. But as he has no intention of giving concerts in Berlin at present, and has had no direct relations with you as yet, I think you will appreciate the motives which lead me to fix this sum. . . .

"If, as I hope, you do not consider it out of proportion, please be so good as to write a few lines to Joachim direct, to tell him what day he ought to be in Berlin for the rehearsal of your concert, so that he may ask a little beforehand for his leave from here. . . .—Yours ever,

F. Liszt."

Anent this public appearance of Joachim's in Berlin (December 13, 1852), at a concert given by the Sternsche Gesang Verein in the Royal Theatre, the following account by Otto Gumprecht may be quoted from the *National Zeitung*:—

"Now a young violinist of about twenty or twenty-two years of age appeared on the platform, Herr Konzertmeister Joachim, who is already placed, by his friend Kapellmeister Liszt, by the side of the greatest violin-players of all time. During the *Tutti* with which the Beethoven Concerto begins, I had full time to observe him, but with the first tones of his violin I forgot everything else—the concert-room, the public, and indeed Herr Joachim himself. The excellence and fulness of the tone, the perfect technique, and the intellectual rendering completely absorbed me.

"During the Adagio I first looked up towards the platform, but I could no longer see the figure of the player, for it was to me completely obliterated by another. I clearly

recognised it, that thickset, carelessly-clad figure, with wild hair all standing on end, and high forehead upon which the sublimest thoughts had left their illuminating traces, deep-sunk eyes, from which beamed the boldest spirit and the warmest love for humanity, and lips on which pain had drawn its sharpest lines—the self-same features as those in the picture which hangs above my piano, and which so often looked down on me and appeared to smile sympathetically when my fingers falteringly played the Sonata in F minor, or that in B major, or the Fantasia Op. 77. It was he himself, the creator of the Ninth Symphony, whom I saw in vision before me.

"As the subject of the *Finale* rang forth, his face assumed an expression as of grotesque humour looking on complacently at 'Vanity Fair.' With every figure his expression changed, reflecting a world of feeling, until, with the last stroke of the bow, the vision vanished. Before me there stood again Herr Joachim, who had played the whole concerto by heart, and who departed amidst such a storm of applause as had never been heard in this hall before. I should describe this artist in one word as a 'genius,' if this term had not been so misapplied. For who, in our time, has not been called a genius?

"Yesterday, for the first time, I came away with an impression of absolute perfection. The performance, even in the most minor details, was the truest and most inspired reproduction of the work in all its minutiæ—nothing slurred over, and no empty showing-off; everything, each *sforzato*, *crescendo*, *staccato*, had its justification. It occurred to me after the concert that the most wonderful *bravura* had been lost upon me: double stops, chromatic runs in octaves, and I don't know what all—during the playing I had scarcely noticed them, for in this case the *virtuoso* was completely merged in the artist. May our town not re-attract this master, but rather, at any price, may we keep him in our midst for ever."

In the middle of November, 1852, came the news of the death of George Hellmesberger, who had formerly been Joachim's fellow-student in Vienna, and shortly afterwards Joachim was offered the post of *Konzertmeister* in Hanover, left vacant by his death. As the terms offered were really brilliant in comparison to those in Weimar, and the greater importance of the town would give him a wider sphere of action, Joachim did not long hesitate in accepting the post. Though they greatly regretted his decision, Liszt and his younger colleagues could not but approve of it, for Hanover opened the prospect of a golden future, and Liszt, in a most unselfish manner, encouraged him to the step. His colleagues, headed by Liszt, vied with each other in kindness and attention in order to make the last weeks of his sojourn in Weimar as pleasant as possible, and they parted with every intention to cultivate and maintain the inspiring companionship which had enlivened their days at Weimar.

The following letter from Bülow shows how heartily he regretted Joachim's departure :—

"LEIPZIG, *January* 3, 1853.

"DEAREST MOTHER,—Heartiest greetings from the von Arnims and Joachim, whom I left at six o'clock yesterday at Köthen. If the money of the former had not run out, and had we exerted ourselves to persuade them, they would probably have stayed a few days longer. I wanted to say 'good-bye' to them at the Leipzig station at half-past three,

but, as Fräulein Armgart declared that it would not be like me to let them go alone as far as Köthen, I just went with them.

"After this two plans were proposed: one, that we should stay overnight in Köthen; the other, and more adventurous, that we two, Joachim and I, should accompany the Arnims as far as Jüterbog, and then come back by the night train. However, both plans were given up when we discovered at Köthen that the trains were so convenient for us all, that Joachim could go on to Magdeburg at half-past seven and I could start back to Leipzig at the same time. Joachim and I could therefore remain together for another hour and a half, and could mutually wail and speak of many things of common interest.

"I assure you I felt the parting very deeply, and I still feel quite off my head. . . ."

As to compositions which had their origin in Weimar, Joachim had published as Opus 2, *Phantasiestück* and *Frühlingsphantasie*, in conjunction with the little Romance in B♭ major which he had written in Leipzig. The connoisseur will have sufficient opportunity to distinguish between the Leipzig and the Weimar atmosphere, if he compares the three pieces. To what degree Joachim's style had, during his short sojourn in Weimar, lost the Leipzig influence, and to what extent he was imbued with the spirit of the "New German School," can be nowhere better seen than in the *Frühlingsphantasie*, the whole conception, harmonic progression, and pianoforte accompaniment of which clearly show Liszt's influence. The piece also possesses, however, in spite of this, many a feature which shows

that the pupil of Hauptmann and Mendelssohn was not dead but sleeping.

His violin concerto in G minor appeared in print as Opus 3. It was dedicated to Liszt, who returned the compliment by dedicating his Hungarian Rhapsody in C♯ minor to Joachim. This concerto bears eloquent proof of Joachim's views and mental environment at that time. No one can deny, however, the earnestness and the high aims which serve as a basis for this work, and which betray the thoughtful musician who, though he has filled the solo part with the most incredible difficulties, has not forgotten the higher claims of art. In his youth Joachim often played this piece with great success, but later he abandoned it altogether, as it no longer corresponded with his mature views, and was thrown completely into the shade by his later concertos.

The result of his residence in Weimar was such, that he had every reason to be satisfied with it. These years had effected his transition from boyhood to manhood. He had gained a deep insight into the aims of the "New German School," and had become the friend of its leader, and made the acquaintance of many able men. Above all, he had grown freer and more self-reliant; he had attained in his profession that perfection which had established his reputation as master of his instrument wherever he had been heard. From this time, whenever his name has appeared on a concert programme, it has always been a guarantee alike of the careful selection and perfect performance of the pieces chosen.

CHAPTER VIII

HANOVER (1853–1868)

Marschner—King George V.—Joachim's appointment—Hamlet Overture—Letter from Joachim to Liszt—Musical Festival in Düsseldorf—Letters from Schumann—Brahms—Reményi.

UNTIL the year 1830, the standard of music in Hanover had been very indifferent, but with the appointment of Heinrich Marschner to the Royal Theatre, things took another turn, and the residence of the Guelphs attained to an important position among the musical towns of Germany. But when the composer of the "Vampire" and of "Templar and Jewess" undertook the direction of the opera in Hanover, and "Hans Heiling" was produced in 1833, the town was able to boast of having the most celebrated and successful composer of German opera of his time at the head of its musical life.

The court was at special pains to attract artists of repute to the town, and whoever reads the list of those resident in Hanover in the last half century will be surprised at the numerous important names representing the different fine arts.

The golden age of music in Hanover begins with the ascension of King George V. to the throne

in the year 1851. The blind king had ever been an enthusiastic patron of music, which was a great joy to him in his affliction. His intense love of music is to be seen in his little anonymous pamphlet[1] "Thoughts and Reflections on the Characteristics of Music," in which he expresses his views on music in a manner, equally touching and well meant. His interest extended even to private musical performances, and the "Hanoverian Society of Art" was repeatedly honoured by the presence of the royal family.

With Joseph Joachim's advent in Hanover the musical possibilities of the town were considerably widened, for now there stood side by side with the celebrated composer Marschner, an artist who was unanimously declared to be the greatest of living violinists, perhaps the greatest of all times. Heinrich Ehrlich, who was then court-pianist in Hanover, seems to have taken an important part in the appointment of Joachim; thanks are certainly due to him for introducing Joachim to the Countess Bernstorff-Gartow, a lady-in-waiting at the court, whose love for good and classical music at once led her to use her interest on the young man's behalf, so that he soon became "persona gratissima" with the royal pair.

The chief duties of Joachim's new position were to act as principal violin at the more important operatic performances, to pay special attention to an

[1] "Ideen und Betrachtungen über die Eigenschaften der Musik."

uniformity of bowing and equality of tone in the strings, to raise the standard of the orchestral performances by co-operation as soloist, to lead the Symphony Soirées, and to act either as conductor or soloist at State Concerts. The great advantage of this post was, that he was granted leave of absence during the five summer months, which gave him plenty of leisure for his private work ; besides this he could readily obtain permission to undertake concert tours, and in this way he visited most parts of Europe.

This was not the first time Joachim had met Marschner, for as a boy of fifteen he had first made his acquaintance through a letter of introduction from Moritz Hauptmann when he spent a few days in Hanover on his way to the Hartz Mountains with his relations. Although Joachim greatly respected Marschner, he never became intimate with him, and it is not possible to say that Marschner ever influenced Joachim's musical development. A great difference in age separated the two men, and in addition to this, Joachim soon noticed that Marschner had no great interest for anything that lay outside his own sphere. This "living only for himself" was plainly to be seen from the careful manner in which he prepared for the performance of his own operas, and perhaps also those of Mozart and Weber, sparing neither time nor trouble for these, but treating other compositions with indifference. On this account, Joachim's post

was no sinecure; for mistakes had crept into the orchestral parts of Beethoven's symphonies and Gluck's orchestral music, to which the players had become accustomed. The correction of these led to many an unpleasant passage with the members of the orchestra, who were greatly astonished and even angry when the young *Konzertmeister* persisted in the alteration of the errors which had been unnoticed by their celebrated *Kabellmeister*.

Joachim had every reason to be contented with his position, his duties as conductor gave him special satisfaction, for he had the pleasure of seeing his efforts appreciated on every side. In spite of this he was not happy, for he felt so lonely that he ran the risk of becoming hypochondriacal. He felt very strange in his new surroundings, where he had no friend to sympathise with him in his high ideals. He longed for the circle of friends whom he had left in Weimar, and he sadly missed Liszt's companionship. It is touching to know that Joachim's views on Liszt's "Symphonic Poems" and his other works became much milder at this time.

In order not to be overwhelmed by hisdespondent frame of mind, he set to work to write an overture to "Hamlet"—a subject congenial to his mood. In order to rightly adjudge the merit of this work, it is necessary to know to what cause and influence its creation is due. As to the poetical substance which forms the tragic basis of the piece, one cannot help thinking of Goethe's aphorism on the psychological

problem of "Hamlet"—"A great action laid upon a soul unfit for the performance of it" (Wilhelm Meister).

The following pages will adequately show the attitude of the great musicians of the day towards this first great orchestral effort of a young man of twenty-two. In the letter to Liszt quoted below, Joachim so fully describes the growth of his overture, that no further explanation is necessary.

"MY DEAR AND HONOURED MASTER,—Instead of bothering you with a long explanation as to why you have heard nothing of me for such a long, long time, I send you my overture to 'Hamlet,' in my first delight in having it lying finished before me at last. I cannot help wishing that the work will tell you that you, my master, were ever present in my mind during its composition; this I trust you have never doubted. The words which you spoke to me in the presence of my friends on one of my last evenings in Weimar are still ringing in my ears, and they echo and re-echo as undying music. Here I have had leisure enough to listen to this 'voix interne,' I have been very lonely. To leave an atmosphere which your untiring energy has filled with new harmony, for one where sound is benumbed under the rule of a phlegmatic Northerner of the restoration period, is a too barbaric contrast. Wheresoever I turned, I could find no one with the same aims as myself—none to take the place of the band of friends sharing like views in Weimar. It seemed as though there was a world between my ardent desires and their fulfilment. I turned then to 'Hamlet,' for the subject of an overture which I had already wished to write in Weimar again recurred to me; but I could not work out my ideas with any satisfaction to myself. I wrote and rewrote, but thanks to the encouragement derived from your letter, I

was able to finish it in the end. But who knows how childish my 'Hamlet' will even now appear to you, great master? Be it so; all the same, I let it speak for itself, because I know that you will not fail to appreciate the earnest design of the work. Yes, I feel certain that you, my ever lenient master, will give me advice, thinking the while that I am at your side, *silent* as ever, but eagerly listening to your words of musical wisdom. Should your valuable time be too much occupied to enable you to write to me, let me know in just a few lines that I have not become a stranger to you; or else I shall come myself before May.—With all my heart, yours,

"JOSEPH JOACHIM.

"HANOVER, *March* 21, 1853."

To his lonely feelings may be added the circumstance that, from the beginning, Joachim could not come to a perfect understanding with his principal, the "Intendant,"[1] Count Platen, who, though he was certainly a polished courtier, was wanting in perception of the higher duties incumbent on the director of a theatre, and who appreciated neither Marschner's importance nor Joachim's earnest aspirations. He suspected cabal and intrigue in every movement which only had the interest of art as its object; he made excuses and difficulties to such an extent, that even the most long-suffering and peaceful would finally lose patience. The following is characteristic of him:—

Joachim derived great pleasure from playing with the Countess Bernstorff, who had a great love

[1] The "Intendant" is at the head of affairs connected with a theatre subsidised by the crown or state.

for classical chamber-music. She specially admired Joachim's interpretation of the Beethoven sonatas, and incidentally related at court what delightful hours she spent in playing with Joachim, and she gave expression to the wish that Beethoven were more often to be heard than was the case. When the Intendant heard of this, he cried, "This won't do, the Countess Bernstorff intrigues at court for Beethoven!"

Happily, Joachim had other fields than Hanover in which to display his art, for, from far and wide, the most complimentary offers for concert engagements poured in. The most important of these was an invitation to play at the thirty-first *Niederrheinische Musik Fest* in Düsseldorf (May 15–17, 1853); it was on this occasion that his friendship with Robert Schumann grew to an intimacy such as he only accorded to one other—Johannes Brahms.

With the success consequent on this festival, Joachim became the most renowned artist of Germany, and his repeated co-operation at later festivals, either as soloist or conductor, only served to establish his high reputation. His journey to Düsseldorf was preluded by the following lines from Schumann :—

"DEAR AND HONOURED HERR JOACHIM,—I hear that you have received an invitation from our committee for the Music Festival. The gentlemen doubtless sent it to save me from writing a letter whilst I am so busy. But in this case I feel myself bound personally to mention the wish of

the committee, and say how great my pleasure will be should you accept. I think we shall have some happy days, and there will be no lack of good music. You will also be sure to find many of your friends here. Do come, and don't forget your fiddle and the Beethoven Concerto, which we are all anxious to hear.—Your sincere,

"ROBERT SCHUMANN.

"DÜSSELDORF, *April* 17, 1853."

What gave the special charm to these *Niederrheinische* Music Festivals, especially in earlier times, was the opportunity afforded for merry meetings of the performers when their labours were ended. The sparkling cup afforded by the provinces of the vine-crowned Rhine is calculated "for the invention of nothing, but for the discussion of a great deal." Beautiful nature, the vivacious race that dwells in Rhineland, and spirits heightened by festal surroundings, all contribute to make the most reserved and morose communicative.

Here Joachim was fully repaid for his lonely and dejected hours in Hanover, and formed several connections which lasted through life. One of these was Albert Dietrich,[1] the faithful friend of

[1] Albert Hermann Dietrich was born in 1829, and he lived from 1851 to 1854 in Düsseldorf, where he became the intimate friend of Robert Schumann, afterwards proving his fidelity by being one of those who so faithfully stood by Frau Schumann in the hour of her trouble when her husband's unhappy fate was impending. From 1855–61 Dietrich was musical director to the town of Bonn, after which he became *Kapellmeister* to the court at Oldenburg.

In his *Erinnerungen an Johannes Brahms* ("Recollections of Johannes Brahms"), which appeared in the spring of 1898, he describes those sad days

Schumann, who has remained in close relationship with Joachim ever since that time. No kindred spirit could drink his wine with Schumann without feeling conscious, even in merry converse, of the seriousness of the calling to which he had dedicated his life. As Schumann considered it essential that a great executive artist should also turn his hand to composition, it was enough for Joachim to tell him of his own aspirations in this direction for Schumann to express a wish to see his work.

On June 8, 1853, he wrote to Joachim :—

"Many thanks for your welcome letter and the music which accompanied it, but, above all, for your overture ('Hamlet'), which, from the very beginning, has interested me deeply. I was very much surprised. As you had not mentioned the tragedy, I had expected a light concert overture, and found something of a very different character. As I read it, the scene seemed to rise before me, Ophelia and Hamlet taking living shape. There are some most striking passages in it, and the clear grand form is just what is required for such an ambitious theme. I should like to say a great deal to you about it, but words are a very imperfect expression of feeling. Above all, music must be sympathetic, and if I can say that is the effect of yours on me, you must believe it. And, apart from the poetic side, you have also richly provided for the special musical interest.

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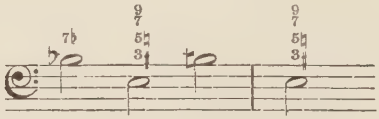
with the Schumanns in Düsseldorf. His book supplies priceless material for a future biography of Brahms.

As a composer, Dietrich may be reckoned among the better known of Schumann's followers. During the past ten years he lived in seclusion in Leipzig, but in the summer of 1898 he settled in Berlin, where he now resides.

Your artistic interweaving of themes, the way in which you reproduce former subjects in new garb, and, above all, your orchestration and use of singular light and shade effects; it all seems to me very admirable. Also, there is no lack of daring progressions necessary for the adequate treatment of this particular subject. For instance, when I first opened your work, I was startled by the acute interval (D flat—E flat) in the third bar; but I became aware in following the piece that this interval is exactly characteristic, and not to be replaced by any other.

"The parts which please me most are the first entry of the principal subject in F major (does the oboe sound sufficiently here?), then this same subject in D major (in the horns just before it there is the change of harmony).



The charm of the whole of the Moderato in the middle must be magic in its effect; then also the last pages with the deeply plaintive horn tones, and the final chord ——, and then the whole!

"Accept my congratulations on the completion of this work. Do not alter anything until you have heard it several times. I should very much like to perform the overture at one of our first concerts. Perhaps you will help us to this, by kindly lending us the score and orchestral parts, if they are in your possession?

"As I find my name in your handwriting on the score of the Beetnoven Concerto, I conclude you intend me to keep it for my own, which I shall be delighted to do, particularly as it will often serve as a reminder of that wizard, who, by his sleight of hand, has revealed depths which are beyond the ken of ordinary mortals.

"When reading the concerto I shall often think of that memorable day.—Now, farewell—and don't forget me,

"R. SCHUMANN.

"To-day I enter the forty-third year of my life."

. . . . . .

After the German-Danish war (1848–50), a force of Austrian reserves was stationed in Hamburg and in Altona. In the camp of the last-named, and especially in the Hungarian regiments, the violinist Edward Reményi[1] inspirited his fellow-countrymen with his fantastic performance of their national airs and dances. A young musician from Hamburg was so delighted with the adventurous and romantic violinist that he joined forces with him, and accompanied his performances on the pianoforte. The violinist saw at once how admirably his accompanist supported him, and as the pianist acknowledged himself to be thoroughly acquainted with classical chamber-music, the two

[1] In his book, "Les Bohémiens et leur musique en Hongrie," Liszt has dedicated a whole chapter to Reményi, who was born in Ilieves 1830, and died in New York 1898. He praises him for his devotion to classical music; but adds to this, that when Reményi had played Bach, Beethoven, or Spohr, he would immediately return to his Lassan or Friskas with renewed energy, as if he wanted to show the public: "Look here; how much more beautiful is the music that we gypsies make!" Nowadays the gypsies play Reményi's arrangement of the national air, "Repülj fecském" (fly, swallow), with the same enthusiasm with which they treated the melodies and dances of the classical gypsies Bihary, Csermák, Szabo, &c., at the time of the Viennese Congress.

Reményi showed deep musical feeling in his playing; but in criticising his performance, it must be taken into consideration that he was deeply influenced by the national music of his land. In what respect he himself held his fiery temperament will be seen from his words, "Won't I make the hairs fly when I play the Kreutzer sonata to-night!"

arranged to make a concert-tour together through Northern Germany. During this tour they came to Hanover, and as Reményi heard that Joachim, whom he had known whilst at the Conservatoire in Vienna, was resident in Hanover, he hastened to find his whereabouts, and presented himself, with his companion, whom he introduced as "Johannes Brahms, capital musician and pianist, from Hamburg." In Joachim's first delight at seeing his former comrade he did not take much notice of Reményi's companion, but as the conversation proceeded he was much struck with the personality of the new-comer, and his decided answers to certain questions greatly excited Joachim's interest; when Brahms took his seat at the piano and played some movements from the C major sonata (which he later dedicated to Joachim as Op. 1) and the Scherzo Op. 4, Joachim was dumbfoundered at what he heard, and could not get over his astonishment that such a young and unknown man could already produce such finished work. But when Brahms followed these pieces with several others, including the song, "O Versenk," Joachim felt to a certainty that before him was a man who was born for great things. Subsequently, in a letter to Ehrlich, he wrote, "His nature and his extraordinary power of composition were such as could only develop in the stillest seclusion—clear as a diamond, soft as snow." And in another letter, probably to the Countess Bernstorff, he said, "His playing shows

the intense fire, and, I should like to say, 'fatalistic' energy and precision of rhythm which predicts the artist, and his compositions already betoken such power as I have seen in no other musician of his age."

When Brahms paid him his farewell visit before leaving Hanover, Joachim said to him, "I have known Reményi for a long time, and now that I believe I understand you, I cannot think that you will be able to stand his company for very long; should you for any reason part from him, I should be heartily glad to see you in Göttingen, where I propose to spend the summer. I feel a great bond of sympathy in common with you."

Through Joachim's influence, the two travelling musicians had the opportunity of playing at court, and Ehrlich tells us in his book, *Aus allen Tonarten* ("In all Keys"), that

"The violinist gave much pleasure, the pianist less; his Scherzo was not a suitable piece for a court concert. Certain circumstances caused them to somewhat change their plans, and, instead of touring in central Germany, they made their way to Weimar, where Liszt was still in full activity as leader of the musical progressionists. Reményi had a brother who was one of the most active of the Hungarian revolutionists in 1848–49; he himself had, according to his own narration, only accompanied Görgey, the revolutionist field-marshal, as violinist. His name, however, stood in the 'black book,' and Wermuth ('President of Police at Hanover,' who took the all-powerful 'Hinkeldey'[1] as his model),

[1] A president of police, notorious for his tyranny.

summoned Reményi and had him cross-examined. Here Reményi defended himself so badly, that both he and his companion were forbidden to remain any longer in the town, and were ordered to take route to Bückeburg. The author was at that time court-pianist, and was able to give the police president a more favourable view of matters, and succeeded in obtaining an alteration of his commands."

CHAPTER IX

HANOVER (1853–1868)—*continued*

Education—University of Göttingen—Johannes Brahms—Schumann and Brahms—Letters from Schumann, Joachim, Bülow—Musical Festival at Carlsruhe—Liszt—Wagner—"Ring of the Nibelungen"—Berlioz—Letters from Schumann to Joachim—Compositions—Letter from Joachim about Schumann's unpublished Violin Concerto—Visit to Düsseldorf—Bülow's visit to Joachim—Letters from Joachim and Schumann—Schumann's illness—Bülow's account of Joachim's and Frau Schumann's concert in Berlin—Schumann's death—Rubinstein.

Adam Hiller, "Cantor" at the "Thomas Schule" in Leipzig, wrote in his "Biographical Sketches of Famous Musicians"[1]: "A knowledge of music will not harm a man of learning, nor will learning harm a musician." It is unlikely that Joachim was acquainted with this comment, which was made by the old "Cantor" in reference to the then celebrated violinist Pisendel; but, in his unbroken intercourse with great musicians of thorough culture, he had learnt to recognise the value of intellectual training, and he soon felt that a higher education was indispensable to unfold his mental and artistic powers to the full.

We may safely affirm that, for modern require-

[1] *Lebensbeschreibungen berühmter Tonkünstler.*

ments, such a degree of culture is necessary to the artist—be he creative or executive—as will enable him to obtain a thorough grasp of his art in all its manifold phases, and thus to obtain a result which, in former times, was reached by divine inspiration and an unconscious conception of art.

It was for this reason that, for the next few years, Joachim spent the summer months in Göttingen when his services in Hanover were not required. He had been thoroughly grounded by his teachers Hering and Klengel in Leipzig, and thus he was well able to profit by the lectures at the university. The lectures on history and philosophy, which were given by Waitz and Ritter respectively, interested him particularly. Though he read seriously, he was not above the pleasures of free and easy student life. As a "freshman" of the university and member of a students' corps (*Sachsen*), he had to take his part in the quaint and not always agreeable drinking customs, discipline imposed by ancient tradition on all the members of a corps who were in their first term. The other students found it hard to reconcile this laudable behaviour on the part of the "Royal Court and State Violinist" with his curious habit of regularly attending his lectures; he left it to his companions, who had more talent for such doings, to "cut" theirs if they liked.

On one occasion he made a great impression on his fellow-students by punctually attending Waitz at his college, after a heavy *Frühschoppen* (a

morning drinking bout). This seemed to them to be rather more than a joke, and it seems doubtful whether he will have imbibed much wisdom; but, at any rate, he was present.

In the meantime Joachim's prediction had been fulfilled, and Brahms had parted with Reményi in Weimar, where he had been staying for some weeks as a guest in the Altenburg. Remembering Joachim's invitation, "Johannes Kreisler, junior,"[1] as he then liked to call himself, came to Göttingen in order to spend the summer with Joachim. After this Brahms had arranged to go to Switzerland, and then to the Rhine; Joachim therefore provided him with a letter of introduction to Robert Schumann at Düsseldorf. Brahms presented this letter in September 1853, after which Joachim received the laconic note from Schumann: "That is he who *should come!*—Rt. Sch."

Albert Dietrich relates in his *Erinnerungen an Johannes Brahms*, that at one of the choral society's rehearsals, Schumann came up to him with a mysterious smile, saying, "One has come from whom we shall all experience wonders, Johannes Brahms is his name."

On the 8th of October 1853 Schumann wrote to Joachim:—

"I cannot help believing that if I were younger I could

[1] Kapellmeister Johannes Kreisler is the chief character in a novel by E. T. A. Hoffmann, which suggested to Schumann his *Kreisleriana*, and after whom Brahms called himself "Johannes Kreisler, junior."

write some polymeters on the young eagle, who, in his flight from Switzerland, swooped down upon us in Düsseldorf so unexpectedly. One might also compare him to a majestic stream which, like Niagara, shows itself most beautifully when as a waterfall it crashes thundering from the heights, bearing the rainbow on its crest, butterflies hovering on its banks, and its flow accompanied by the song of the nightingales. Now I believe Johannes to be the true Apostle who also will write Revelations, which many Pharisees (. . .?) will not solve even after centuries.

"I am also sending you a new composition; which perhaps will suggest to you the idea of a certain seriousness through which a happy humour often peeps forth. You were often present in my thoughts when I wrote my *Fantasia*, which no doubt gave it this mood. Tell me everything that you (?) find too difficult, for I have often set impossible fare before you, or mouthfuls at any rate. Put your pen through everything that tastes at all of the unplayable . . .—With many greetings, your

"R. Sch."

"The 'young eagle' seems to like the plains; he has found an old keeper who knows how to deal with his young flights, and who understands how to soothe the wild beating of his wings without checking his soaring power. A faithful dog of pure German breed has also joined him, he accompanies the eagle on his expeditions and strives to amuse him with all sorts of tricks and pranks."

When Joachim returned to his duties in Hanover after his sojourn in Göttingen, he again felt a great longing to see his Weimar friends. A musical festival had been arranged at Carlsruhe, which was to take place from the 3rd to the 5th

of October 1853, at which Liszt had promised to direct, and the greater part of the music of "Lohengrin" was to be performed. Joachim had also been invited to play at this festival, probably at Liszt's suggestion. On the subject of this he wrote to Liszt on the 9th of September 1853:—

"DEAR AND HONOURED FRIEND,—The time of the Carlsruhe festival is now approaching, and with it the joyful prospect of seeing you again. You have so far not informed me of the date, or of the programme, and I therefore take the liberty to ask you to let me know, as soon as possible, on which day I am to come to Carlsruhe. It would be very nice if I could double the pleasure of the journey by travelling with you! If you would name a place where I could join you, it would be most kind. We shall have a happy time in Carlsruhe, I think; to see 'The Weimar School' altogether in peace and happiness will make it something more than a musical festival to me, and I hope we younger ones will gather a noble incentive to new work, in the same way that we shall carry away the recollection of pleasure with us.—Write soon one little word in answer to yours in suspense, JOSEPH JOACHIM."

Also of interest in connection with this is Bülow's letter to his mother, dated 12th October 1853:—

". . . On Thursday we six young people (Joachim, Cornelius, Pruckner, &c.) travelled with Liszt, the Princess Wittgenstein, Princess Marie, and her cousin Eugen W[ittgenstein] to Basle, where Liszt had made a rendezvous with Wagner. You had written that you were coming to Carlsruhe via Basle, and would arrive there on Saturday.

This was sufficient reason for me to come and meet you, and in addition to this you had asked me to address your letters to the *poste restante*. We spent two delightful days there. Liszt drank 'brotherhood' with me in 'Kirschwasser.' On Saturday at midday the Wittgensteins, Liszt, Wagner, Joachim, and I went to Strasburg (the cathedral made such an elevating, unique, and imposing impression on me that I am still happy when I think about it), from whence Joachim and I started on our return journey, first going to Baden-Baden, the others going for ten days to Paris. . . ."

To the splendid musical performances at the festival, Joachim had added that of his own concerto and of Bach's Chaconne, but the hours of reunion with his friends were devoted to recollections of the time when Joachim was in Weimar and to the making of ambitious plans for the future. Liszt now showed his friendship and admiration for Joachim by adopting the brotherly "Du"[1] when speaking with him.

At Strasburg Richard Wagner read his text of the "Ring of the Nibelungen" to the circle of Weimar friends. Joachim was so greatly struck with the grandeur of this poem, that in his keen enthusiasm for it he offered the master his services as leader of the violins at the first performance of this powerful work. Wagner, who had already heard of the musical attainments of the young man from Liszt and his friends, was very much taken with his striking personality, and he was now so

[1] In Germany it is only usual for those who have relationships of intimacy and equality to address one another as "Du."

much touched at his offer that he also begged for permission to address him as "Du."

These friends all parted confident that the next few years would bring fulfilment to the extensive plans which they had so thoroughly discussed in Basle and Strasburg.[1] On his return to Hanover Joachim found an invitation from Berlioz to assist him at a concert in Brunswick. Concerning this, Berlioz wrote to Liszt, 26th October 1853 :—

"That excellent Joachim came to play two pieces at the concert here. His success was great; and I congratulate myself for having procured this good fortune for the amateurs of Brunswick, who had not yet heard him."

Immediately after this Joachim went to Düsseldorf to play at a concert, concerning which he had already received the following letters from Schumann :—

"DEAR FRIEND,—I have much to tell you. Firstly, many greetings from my wife and myself, and secondly, an invitation from the concert committee and from ourselves asking you if you will give us the pleasure of your presence at the first concert on October 27, and if you will be satisfied with our humble hospitality during your stay? . . . We should like to perform the 'Hamlet' overture, in which case the programme would be as follows: 'Overture to Hamlet,' Concerto (perhaps by Mendelssohn), vocal number, violin

[1] Joachim, however, did not act as *Konzertmeister* at the performance of the "Ring of the Nibelungen."

This occasion was the first and only intercourse he ever had with Wagner, with the exception of the superficial exchange of compliments when they again met thirty years later, on the appointment of the Bayreuth Master as Member of the Royal Academy of Arts in Berlin.

solo, and the 'Walpurgis night' by M. How delightful if you agree! I must also mention the business part of the transaction: the fee (ten Friedrichs d'or) is comparatively small, but it has been fixed with regard to the average usual in small towns of limited resources.

"How we wished you could have been with us yesterday. It was a gala day—my wife's birthday. I surprised her with the gift of a grand piano and also several compositions. It has proved true—just as you thought—that I have composed an overture to 'Faust.' I have also written a 'Concertstück' for pianoforte and orchestra, and a Fantasia for violin and orchestra, during the composition of which latter I thought much of you. I enclose it; it is my first attempt (of the kind). Please let me know if anything in it is impracticable, and please will you mark the bowings in the arpeggi, and anything else in the manuscript that requires it, and then please return me the score for a few days. The cadenza is only a temporary one, it seems too short, and I think of writing a longer one in its place.

"We often think of you and the hours we spent together lately; may they soon be renewed!—With heartiest greetings, from your

"ROBERT SCHUMANN.

"14*th September* 1853."

"DÜSSELDORF, 13*th October* 1853.

"DEAR JOACHIM,—Herewith you will receive the concerto; may it please you! It seems to me to be easier than the *Fantasia*, and the orchestra has more to do. I should be very glad if we could hear it at our first concert here, about which I have several propositions to make. We all beg you to play your own rather than Mendelssohn's concerto. In addition to this I have another suggestion to make: I should like to produce your 'Hamlet' overture at the second concert, firstly, because you are going to appear as performer at the first, and it might seem like a 'captatio benevolentiæ' (though certainly only to a few blockheads),

and also because (in that case) we should begin the concert with two works by young composers—though they need not be ashamed of them—and because the programme still lacks a work by one of the great masters. I propose to begin with the overture to Egmont, followed by my concerto, then a vocal *item*, then your concerto and the 'Walpurgis nacht' in the second part. This makes a better-balanced programme. Let me hear soon what you think about this. I also want to remind you of your promise to show me some of your new compositions, from which Brahms has given me all sorts of excerpts.

"I, too, have been industrious lately; and have written four pieces like fairy tales for the clarionet, viola, and pianoforte, which are anxiously awaiting the 'Royal Hanoverian Court and State Concertmeister' in order to be heard.

"Johannes appears to be very diligent; for three days he has been striving to improve his playing, perhaps my wife has spurred him on to this. When we heard him yesterday we were astonished, his playing was quite a different thing. It seems as though he were capable of circumnavigating the globe in a few days.

"The other day I proposed a health in the form of a charade, over a glass of wine. Three syllables: the first was loved by a god, the two other syllables taken together are loved by many readers, and the whole is loved by us all.[1] Long life and prosperity to the whole and to him (who bears that name), greet them both from us, and let us hear from them soon.—In affectionate friendship,

"ROBERT SCHUMANN."

"I have begun to collect my thoughts about the young eagle and to write them down. I should like to help him in his first flight over the world, but I fear there is too much

[1] Jo (=Io)—Achim=Joachim.

personal liking for him to enable me to be quite clear in depicting the lights and shades of his plumage. When I have finished (my essay), I should like to show it to his playfellow and comrade-at-arms, who knows him better than I—perhaps this will be in a few days."

On the 14th :—

"I have finished the essay and enclose it; please send it back as soon as possible, and also the score of the concerto, from which the parts must still be copied——"

Of the compositions for violin mentioned in these letters, the Phantasie is dedicated to Joachim, who played it for the first time at the above-mentioned concert in Düsseldorf, on 27th October 1853, and, as the composer wrote to Strackerjahn, "in a most bewitching manner." The violin concerto has never been published; the manuscript is in Herr Joachim's possession, who writes to the author concerning it :—

"DEAR MOSER,—You have asked me for information concerning a violin concerto of Robert Schumann which I possess in manuscript. I cannot speak of it without emotion, for it was written during the last months before the mind of the valued master and friend became clouded. (Düsseldorf, 11th September–3rd October 1853, stands on the title-page.)

"The circumstance that it is not published will bring you to the conclusion that it cannot be placed on an equality with the other sublime works of his creation. A new violin concerto by Schumann—with what rejoicing it would be greeted by all our colleagues! but, in spite of this consciousness, friendship—though jealous for the fame of the beloved composer—could not allow a publication of the work, however much desired by the publishers.

"It must, unfortunately, be admitted that it shows a certain mental fatigue, which is apparent in spite of the struggle to overcome it.

"Certain passages (how could it be otherwise?) testify to the deep sensibility of the composer; but this, by contrast, unhappily makes the weaker parts more evident.

"The first movement, headed with *In kräftigem nicht schnellen Tempo*, in D minor ¢, has a capricious rhythm, sometimes violently running on, sometimes obstinately holding back; in the first *tutti* it is effectively quick, leading into a softer second subject of rich, beautiful sentiment, truly typical of Schumann! But this theme does not come to a satisfactory development; it gradually increases in *tempo*, changing into varied passages, which do not succeed in bringing out the brilliant ending to the solo part, because the violin part is very difficult to play without being effective.

"The second *tutti* repeats the beginning, in the key of F major. In the solo which follows, and which in its treatment seems almost too intimate for a concerto, there is a subtly-conceived organ point on the dominant of the principal key. This could make a beautiful effect, but is scarcely as telling as it might be, because it does not lie well on the violin, and the instrumentation does not sufficiently support the climax.

"The beginning of the second movement (*Langsam*) is deep, characteristic, and full of feeling; it leads to an expressive melody for the violin. If it were only possible to retain this mood of heavenly dreaming! Sublime master! so deep and full of feeling as ever!

"My heart bleeds to confess it, but the rich fantasy changes into morbid reflections; the stream is checked, and the subjects meander as if the composer were trying to emerge from the fog of his ideas. He arouses himself to a transition, in an accelerated *tempo*, to the last movement, which is written as a polonaise in three-quarter time (*Lebhaft, doch nicht schnell* is the heading).

"The first subject begins with spirit, but in the development it becomes monotonous and again shows this peculiar spasmodic rhythm. But even in this movement there is no lack of interesting detail. It contains charming allusions to the thoughtful *adagio*, which are brought into contrast with the brilliant principal subject of the finale. But even in this finale there is not the feeling of spontaneity. One can see that it was habit rather than feeling that led him to the development of the theme; repetitions are introduced till they become fatiguing, and the figures which are intended to be brilliant force the solo violin to great but ineffective work.

"You will understand, dear Moser, now that I have fulfilled your wish, why you had to remind me several times before I could tell you anything about this concerto. One is unwilling to censure where one has been accustomed to love and reverence.

"My hearty greetings and best wishes for the holidays. —From yours very sincerely,

"JOSEPH JOACHIM.

"BERLIN, 5*th August* 1898."

. . . . . .

In Düsseldorf Joachim was received most warmly by his friends, who had arranged a surprise for their beloved guest. Schumann, in a merry vein, had suggested to his young friends that they should all join in writing a sonata for pianoforte and violin, and Joachim should guess the authorship of the different movements.

Dietrich began the sonata with an *allegro* in A minor, Schumann following with an *intermezzo* in F major, and Brahms with a *scherzo* in C minor—which he made use of later in one of his pianoforte quartetts, and the *finale* in A minor closing in the

major, again fell to Schumann's lot. Joachim, who with Frau Clara then played the sonata to the "composer trefoil," of course, at once recognised the writer of each of the movements. He owns the manuscript of this interesting piece, which bears, in Schumann's hand, the dedication :—

"F. A. E.[1]
While awaiting the arrival of their honoured and
beloved friend, Joseph Joachim,
this sonata was written by
Robert Schumann, Johannes Brahms,
Albert Dietrich."

At the beginning of November 1853 Schumann wrote to Joachim :—

"Many thanks, dear Joachim, for your letter and the most carefully marked violin part, which I have copied into my score with great interest and astonishment at some of the fingering. . . . Communicate the contents of the enclosed letter to Johannes. He must go to Leipzig. Do move him to this or else they will muddle his works; he must bring them out there himself. This seems to me most important. . . . To-day we are going to Bonn, and in about twelve days to Holland; and to add something serious to this, we shall soon leave Düsseldorf altogether. Something has been decided which I have had in my mind for a long time. We are tired of these vulgar doings. I have received an offer (although third-hand) from a town where my wife and I have long wished to settle. We shall, however, stay here until July. This news is only for you and Brahms.

[1] F. A. E. are the notes of the principal subjects of this sonata, and which are the initial letters of Joachim's motto at that time—
"*Frei, aber einsam.*"
("Free, but alone.")

Now farewell, loved friend; write again before we go to Holland; and Johannes too—he never writes—the lazy-bones. R. SCH."

The following letter, which hitherto has not been published, bears witness of Schumann's hearty interest in Joachim, apart from his art:—

"MY DEAR COMRADE-IN-ARMS,—After having fired several 20-lb. charges into the enemy's camp last week, there is a lull in the storm. Even yesterday, I heard that another brother-in-arms had been secretly appointed by the wicked enemy to blow me into space, by means of an underground mine, but the aforesaid comrade made it clear by his expression that he would like better to blow *them* up themselves. Isn't that fun? If any of the conspiracy[1] is known to you, I should be very glad to hear what it is.

"Something quite serio-comic has also occurred to my wife and myself. We have a friend for whom we have much sympathy. Now this friend had seriously told my wife that something had occurred in the preceding days that would affect his whole life. My wife came to me much concerned, and hinted that it must be an annulled betrothal, to which I agreed, cursing inwardly. At last another report came, and—just think—with news to the contrary, that an engagement had been formed—upon which the scales fell from our eyes and we saw clearly, what we had long suspected—and so our congratulations are doubled. Dear Joachim, I shall compose a wedding symphony with a violin solo and with a kind of fairy *intermezzo;* I shall write on it, 'This symphony belongs to Joachim'; I shall weave much into it, also your repeated threats of departure in Bonn and the other things in Düsseldorf, which will give

[1] Secret plans, whose object was the removal of Schumann from his post in Düsseldorf.

good musical crescendos; not to mention your mysterious disappearances in Düsseldorf, where we sought for you as though you were Franklin; in short, it shall be my fifth, not in C minor but in E major, and without a long *adagio*.

"Now shake hands; if you'll promise the wedding, I'll promise the music for it. You rascal! to surprise us like this! I should like to write a great deal, but I am now tuned to a merry key, from which I cannot free myself. Therefore, adieu, my dear engaged one.

"R. SCH.

"The 21*st November* 1853."

This letter is in reference to a report that Joachim had become engaged to a certain young lady; this rumour was, however, absolutely without foundation.

Brahms spent the winter of 1853-4 with Joachim in Hanover, and Bülow stayed with him for a few weeks. But it may be seen from Bülow's letters to his mother at this time, that in spite of everything, Joachim did not feel at home in Hanover; in December he writes:—

"Joachim is bored to death here, he knows no one and longs to get away; it is unspeakably dull here, but he has much time for himself, that is the only advantage. I would rather be in Berlin or in Dresden. Of course—Joachim! but we two are dying of *ennui* in duet. . . . In a few days Joachim will introduce me to the court lady, the Countess Bernstorff, who, in his opinion, is the most musical, amiable, and intelligent of all the court plants, which I do not doubt. But . . . can Joachim do this? I mean to say, is it correct for him to take me like this to an unmarried lady? I should be glad if you will tell me what you think soon!"

On the 1st of January 1854 Bülow writes to Raff from Brunswick :—

"Joachim is at work on an overture to Grimm's 'Demetrius'—it is really a work of 'genius' (it is too necessary to invent a better term of description); in order not to disturb him too much I have made an excursion here."

Joachim's lively intercourse with Weimar was unfailing, which may be seen from the following letter :—

"*29th December* 1853.

"DEAR LISZT,—At your wish, which was communicated to me by Brahms, I can at last send you the score of my 'Hamlet' overture; decree as you will about it, Steersman, I will follow your guidance.

"Bülow has been here for some days, as wide-awake and daring as ever; we have been very glad to see one another again, and have often thought of you. To-morrow evening he is going to Brunswick, and will most likely come back on the 2nd of January, for on the 7th he will play the Weber *Polonaise* and one of your Hungarian Rhapsodies with the orchestra, at a concert here; the latter piece must sound charming and original with its bright orchestration.

"For me, there is little to be said. As far as my musical self is concerned, I have sketches for two overtures, but owing to press of business, I have not yet succeeded in working them out; concerning the human, not specifically musical side of my nature, I shall not tell you anything, for I hope to see you in the beginning of the coming year; for I certainly shall not go to Leipzig on the 12th without the firm resolution to visit you in Weimar during the ensuing days—if it should only be for half a day. How glad I am at the prospect! I feel so unutterably lonely here.

"Be the same to me in the new year as heretofore,

in spite of the many faults which I do not hide from myself —that is my wish. What could I wish for you, whose wealth of intellect is looked up to by thousands.

"For ever and aye in entire devotion, I remain to-day as ever,—Yours very sincerely,

"JOSEPH JOACHIM.

"Greetings to Reményi, Cornelius, Cossman, and all the friends of your house."

"*9th January* 1854.

"DEAR LISZT,—You will have seen from my last letter that I shall pay you a visit on Friday the 13th, and I naturally have not altered my resolution since then. I shall be very glad to accept the honour you have planned for me, and will play a piece at the court soirée with pleasure. The fact that you will play the accompaniment will turn the affair to a *fête*. If I may make the suggestion, it is that on this occasion I should play Raff's Swiss-Eclogue, which I have lately played with Hans, with great pleasure at the excellent arrangement of the subjects. Would you, in addition to this, feel inclined for that Rhapsody by Liszt which I am proud to be able to call mine? Of course these are only suggestions (grace-notes)[1] on my part, which will gladly give way to the important keynote of your opinion. Hans played your arrangement of the Weber Polonaise and your Rhapsody with the orchestra, with such skill that all the subtle details were brought out in the most beautiful manner. The freedom of the form in the last-named piece has something so captivating about it that even the most inveterate adherents of classical music were quite carried away with the gypsy spirit. Hans goes to Leipzig to-morrow, where I am going to play the Schumann Fantasie and my *Concertstück* on the 12th. You see how much I depend on popularity with the *Gewandhaus* public!

[1] "Natürlich kann bei alledem, nur von *Vorschlägen* meinerseits die Rede sein, die allemal gerne der gewichtigen Hauptnote Deiner Meinung Platz machen."

"Well, *au revoir* till the 13th; everything I have to tell you must be saved until then.—Most heartily your

"JOSEPH JOACHIM."

When Joachim returned from Leipzig and Weimar to the duties of his position, he had the great joy of welcoming Robert Schumann, who had come to Hanover with his wife to be present at a performance of his "Paradise and the Peri," and to spend some pleasant days with his young friends Joachim, Brahms, and J. O. Grimm.[1] Schumann had advised Joachim of his coming with the following letter:—

"DÜSSELDORF, *6th January* 1854.

"My first greetings to you in the New Year, dear Joachim! May it often bring us together, and soon, I hope! I suppose you have heard of Herr M. D. Hille's[2] proposal, which I accept most gladly. However, this will change the plans which we had arranged. Now we should like to leave on the 19th for the concert on the 21st, and then to remain in Hanover until the 28th, the day of the performance of the 'Peri'—all of these are delightful prospects. I hope also we shall not be lazy musically, in the interval between the 21st and the 28th perhaps we might offer the public an evening concert. But more of this later. . . .

"Now—where is Johannes? Is he with you? If so,

[1] Julius Otto Grimm, born 1827, a musician of fine taste and thorough culture, has been acquainted with Joachim since the Weimar days, and still remains his trusted friend. He was also intimate with Schumann; his friend A. Dietrich gives particulars of this intimacy in his little volume *Erinnerungen an J. Brahms*. Grimm was *Musikdirektor* in Göttingen for some years, but since 1860 has lived in Münster in W., where he occupies a most important position. Of his compositions, more especially may be mentioned his Suites in Canon for string orchestra, which have found wide appreciation.

[2] Herr Musik Director Hille at Hanover.

greet him from me. Does he fly high—or only among the flowers? Does he still not allow drums and trumpets to sound? He should think of the beginnings of the Beethoven Symphonies, and try to make something of that sort.

"The beginning is the chief thing; when one has once begun, the end comes of itself. Greet him from me—I shall write to him myself in a few days.

"I should also like to see something new of yours, or better still to hear it. You should also remember the beginnings of the above-mentioned symphonies—but not before 'Henry' and 'Demetrius.'[1]

"Writing to you always puts me into a good humour; you are a kind of doctor to me. Adieu.—Your

"R. Sch."

These hours that the young artists spent in the company of the master were hours of the purest enjoyment, and all the more to be remembered because none of them had before seen Schumann in such happy mood. Joachim's bachelor quarters during those days were the scene of much merriment, in which the master took active part.

One evening when their spirits had reached their height, Joachim took leave of his guests under the pretext of fetching the house-key from his landlady, in order to be provided against all emergencies. His friends, however, had not much time to be surprised at his peculiar idea, for in a very few minutes Joachim reappeared bearing some bottles of champagne in his arms. And thus on this evening the sparkling wine was christened "Hausschlüssel"

[1] Joachim was at that time composing an overture to Shakespeare's "Henry IV." and to H. Grimm's "Demetrius."

(house-key) by the young friends, and has ever since retained the name amongst them.

At a restaurant where the three friends and Schumann met for a farewell toast of "Hausschlüssel," the laconic composer became quite loquacious, and told them of his career and of the clumsy mistakes he had made when he first began to write for the orchestra. He especially mentioned the introductory bars of his symphony in B flat major, which in the original setting made a quite unintentional and extremely comic effect. To illustrate this, the usually silent man sang out, quite regardless of the presence of some astonished strangers, the first five notes of the subject in a loud voice, and then the two following notes in muffled tones, in imitation of the hand-notes of the horns, giving the last note again with full strength.

No one could guess that Schumann's tragic fate was so near. He had returned to Düsseldorf very much refreshed by the intercourse with his young friends, and had written to Joachim on the 6th of February 1854:—

"DEAR JOACHIM,—It is a week since we left, and until now we have not written a line to you or your comrades; but I have often written to you in sympathetic ink, and between these lines there is also some secret writing which will be legible some day. And I have dreamt of you, dear Joachim: we were three days together; there were heron's feathers in your hands, from which flowed champagne—

how prosaic—but how true! We have often thought of past days; may more such be in store! The gracious royal family, the excellent orchestra, and the two young demons who fly from one to the other—we shall not forget it. . . . Music is silent just now—outwardly at least. How is it with you?

"The Leipzigers showed more sense after your 'Phantasiestück' than these prosaic Rhine loafers. Yes, I believe so too; the *virtuoso* chrysalis will gradually disappear, and the glorious butterfly *composer* will arise. Only do not let it be too much like the *Trauermantel*[1]—sometimes we must hear the goldfinch too. When are you going to Leipzig? Let me hear. Is the 'Demetrius' overture finished yet?

"The cigars are very good. They seem to have a Brahmsonian flavour, which has the characteristics, like himself, of being powerful but pleasant.[2] Now I see a smile flits over his face.

"I must conclude now. It is already getting dark. Write to me soon—in words, and also in notes.

"R. Sch.

"My wife sends kind regards. Also, remember me to Herr Grimm;[3] he does not seem to resemble his name at all."

But soon those symptoms of violent nervous excitement showed themselves in Schumann, which

[1] *Trauermantel* = lit. mourning cloak, is the name given in Germany to the "Death's-head" moth.

[2] "Es scheint ein Brahmscher Griff zu sein, und, wie er pflegt, ein sehr schwerer, aber wohlschmeckender!" . . . It is not possible to give this play upon words in another language. *Griff* has a double meaning in this case; Brahms in his compositions was apt to use chords which are difficult (*schwer* also means heavy) to *grasp* with the hand; Schumann, therefore, uses this figure of speech also in describing his taste.—*Tr.*

[3] J. O. Grimm was nicknamed "Ise Grimm" by his friends—a great contrast to his character, for he was very gentle by disposition. In the old German fable *Reinicke Fuchs* is the fox; *Meister Petz*, the bear; and *Ise Grimm*, the wolf, &c. It will be seen later that Joachim begins his letters to him as "Dear Ise."

led to the sad catastrophe on the 27th February 1854, when he attempted to make an end to his life by leaping into the Rhine. This terrible event grieved Joachim to the heart, for since Mendelssohn's death he had not felt so deeply attached to any man or artist as to Schumann, with his poetic nature. In his anxiety he wrote to Dietrich, who had been a witness of the tragedy in Düsseldorf :—

"DEAR FRIEND,—During the last days, I have been troubling myself on the score that Schumann was unfavourably disposed towards me on account of my last work, and therefore was unable to make up his mind to write and tell me how he liked it, although this hardly seemed compatible with my goodwill and with his lenient judgment.

"Now I have just read the *Kölnische Zeitung*, and my anxiety about artistic matters has turned to the much more serious anxiety concerning the welfare of the beloved friend and master.

"My dear Dietrich, if you have any friendly feeling for Brahms and myself, relieve us from care, and write immediately if it really is as serious with Schumann as the newspaper affirms ; and write word at once when there is any change in his condition. It is too sad to feel anxiety about the life of one to whom we are bound with our best affection, when separated by so many miles. I can hardly endure to wait for the time which will bring me news of him. I am quite confused from the shock. Write soon.—Your J. JOACHIM."

Brahms was not in any way bound by duty in Hanover, and he at once set out for Düsseldorf after receiving the sad intelligence ; Joachim and

Grimm followed him a few days later, in order to stand by Schumann's afflicted wife and be of help to her.

Unfortunately, Joachim was only able to stay a few days in Düsseldorf, on account of a previously made engagement with Berlioz, who wished to produce several of his greater works in Hanover.

Bülow was at this time again with Joachim in Hanover, and writes to his sister, 17th March 1854:—

"Joachim will fetch me on Tuesday from Brunswick, in order to travel with me to Leipzig, where he has been invited to conduct his 'Hamlet' overture on Thursday.[1] I have not yet got tired of Joachim's musical nature; I am so glad when I have something that I am still not sick of."

For the summer of 1854 Joachim had received an invitation from Richard Wagner to take part in the musical festival at Sitten; but, after the exertions and excitement of the winter, he made up his mind to avoid musical undertakings for the time. He spent his summer holidays in his home with his relations, whom he had not seen for a long time. Indeed, even there he did not indulge in holidays in the current sense of the word, for then as now the word only meant to him "freedom from official duties."

That the characteristic sounds of the familiar gypsy music stimulated his creative powers need

[1] The overture made a fiasco at this performance, for it was received with great coldness on the part of the *Gewandhaus* public.

only be here hinted at, as it is reserved to another chapter to trace the influence which Hungarian national music exercised on him. The following letter already gently hints at this :—

"HANOVER, 16*th November* 1854.

"DEAR LISZT,—The enclosed printed music has for a long time been lying by me, ready packed, and I am still half-afraid to send it to Weimar. Printed, and with such an important dedication, leads one to expect rather different things to what one here finds. When I left Weimar I wanted in some way to give the deepest expression to the thought that I did not want to fade from your memories; unfortunately, the pervading spirit of my overture was my truest feeling at that time, and at the cost of beauty, that is apparent enough. So accept the concerto and the overture as they are, as a faithful but unflattering portrait of an old acquaintance, and do as one should to such a picture: when you open the packet, cast a kindly glance at it before you put it in some corner or another of the Weimar music cabinet; there a future *Grossherzoglicher Konzertmeister* may perhaps re-find it in dust, to see and hear with curiosity what his morose ancestor invented at his decayed writing-desk in prehistoric times.

"I also enclose the written score for this reason.

"Frau Schumann, who was lately here, told me much about Weimar, and how good you have been to her. I knew you would not let the opportunity pass to help such a self-sacrificing, splendid woman, and to strew roses and laurels on the troublous path of the concert-giver.

"What a piece of good fortune it is that Schumann's condition becomes notably better! Lately I had a letter from him in Endenich. He speaks quite clearly of mutual experiences, with a kindly, tender mode of expression, as if he had just awakened from a dream; all appears to him as new, and he wants to participate (in our doings). He asks

about compositions and friends; we may surely hope for the best.

"Shall I talk of myself? I have been to my home; they seem more musical there than in Hanover. In Vienna, where I stayed only for four days, I wanted to visit your uncle, but I thought my visit could be of no interest to him without direct news of you; perhaps I shall become acquainted with him later, through you. The Danube, by Pesth, is very beautiful, and the gypsies play as enthusiastically as ever; the sound strikes home to the heart—you know that. More soul and rhythm lies in their fiddle-sticks than in all North German orchestras put together, not excepting those in Hanover. I have been back for five weeks; I hope for a busy winter, and think more to make music for my ears than to preach to the deaf, which leads to nothing.

"The first concert is arranged for the 9th of next month, and after that two will follow in each month. They have promised me an evening for the ninth symphony, but they did that last year too. In the theatre they will give 'Tannhäuser'; the parts are being copied.

"Do you remember your promise to entrust one of your 'Symphonic Poems' to me? If you do this, think also of *my* pleasure and the stimulus it will give *me*. I flatter myself that my progress and prosperity are not indifferent to you!

"May I ask you to look through the two manuscript overtures and to tell me something about them when you return them?

"That to 'Demetrius' is an entire remodelling of the earlier one; it attracted me so, that I felt bound to engage myself upon it once more, and to try to make it into something better than it was. I have also composed other things since then, and I hope to become an industrious fellow in time; in work only is there peace.

"Farewell for to-day; remember me to yours, and do not forget me.—In veneration, JOACHIM."

In the agonising time of hope and fear for Robert Schumann, who was at Endenich, near Bonn, Brahms, Joachim, Dietrich, and Grimm spared no trouble in trying to comfort Frau Clara in her grief.

It is one of the most touching pictures in the history of modern music to see how the young people, each in his own way, strove to lay the love and veneration he felt for the unfortunate master at the feet of his noble wife, who bore her hard affliction with such wonderful fortitude.[1] They induced Frau Schumann once more to take up her music, the best means to help her through the grief of her position. After the birth of her seventh child, she had to face the anxiety connected with the support of her family, so that she had to decide to undertake concert tours once more. During the two following winters Joachim specially was her true companion on these journeys. Of the innumerable concerts which the two great artists gave together, special mention must be made of that given in the *Sing-Akademie* in Berlin, on the 4th November 1855. Hans von Bülow writes in the *Berliner Feuerspritze*:[2]—

"The hall of the *Sing-Akademie* was brilliantly reinaugurated[3] by means of the concert given by Frau Schumann and Herr Joseph Joachim, and since Franz Liszt such beautiful music has not been heard in this room. This evening will remain unforgotten and unique in the memories

[1] See Dietrich's *Erinnerungen an Johannes Brahms.*

[2] A periodical which flourished at that time.

[3] The day before, a very bad concert had been given there.

of those who partook of this artistic pleasure, which has filled all with lasting enthusiasm. It was not Joachim who yesterday played Beethoven and Bach, Beethoven himself played!

"That was not an interpretation of the highest genius, it was a revelation. Even the most incredulous must believe in miracles, a similar transubstantiation has never been. Never has a work of art been brought before the mind's eye in such life and spirit, nor has the immortality of genius before appeared so lustrous and sublime in its truest reality. One wished to listen kneeling! Any description of the impression which Beethoven's tenth symphony[1] made yesterday would be a desecration.

"Frau Schumann surpassed herself in her rendering of Robert Schumann's pianoforte concerto. If all the compositions of the leading modern composers of instrumental music were interpreted with such wonderful perfection, the whole conception so rhythmic and with such subtlety of detail, they would soon make headway even with the most reserved and opposing public. Schumann's pianoforte concerto won the sympathy of all, through the great pianist, who poured her whole soul into her interpretation of it. In addition, we may also mention that the piano solo of this orchestral piece cannot be called otherwise than a 'grateful' part. But how particularly grateful it is for this artist!"

At one time it seemed as though Schumann's condition was not so hopeless as had been feared at first. In brighter moments he turned again to lighter musical occupation, and occasionally wrote letters to trusty friends. As the following to Joachim :—

"ENDENICH, 10*th March* 1855.

"HIGHLY HONOURED MASTER!—Your letter has put me into a happy mood. The great gaps in your artistic

[1] Beethoven's violin concerto.

training, and the so-called 'violin eye,' and the form of address, nothing could amuse me more. Then I considered *Hamlet Overture — Heinrich Overture — Lindenrauschen, Abendglocken, Ballade, Album for Viola and Pianoforte*— the peculiar pieces which you played with Clara at Hanover, in the Hôtel one evening; and as I thought further, I lit upon the mode of address at the beginning of this letter. My dear friend, had I been able to complete the three!

"Reinick used to tell me of this town. I would also gladly have flown across to Berlin; Johannes has sent me last year's series of the *Signale*,[1] to my great pleasure. Everything was new to me that had occurred since the 20th of February. There never was such a musical winter as that and the following winter, from 1854–55; such a travelling and bustling from town to town — Frau Schröder-Devrient, Jenny Lind, Clara, Wilhelmina Clauss, Theresa Milanollo, Fräulein Agnes Bury, Jenny Ney, J. J., Bazzini, Vieuxtemps, Ernst, the two Wieniawskis, Frl. Schulhoff, and as composer, Rubinstein. And also what a great mass of drawing-room *virtuosi*, and others of great importance, such as H. v. Bülow.

"Now I look to you; come soon, if only with a light in the hand. That would give me pleasure. I have the intention to harmonise the Paganini caprices again, not in complicated form like the variations in A minor, but in a simpler way, and on this account I have written to a certain much-loved lady, who has them in her care. I am afraid she is anxious lest I should over-exert myself. I have already prepared many of them; it is not possible for me to remain inactive for a quarter of an hour, and my Clara writes to me always that I can recreate my mind. I get deeper in Johannes' music. The first sonata, as a first-published work, was one the equal of which I have not met: each of the four movements is complete in itself; it is also so when one penetrates further into the other works,

[1] The Leipzig musical journal.

such as the ballads, which are also unequalled. If only he, like you, revered one, would now go in for mass, as in orchestral and choral works. That would be splendid. And now, thinking of those who have often moved us in sacred hours, we will say 'Farewell' for to-day, in hope of soon meeting again.—Your very sincere,

"ROBERT SCHUMANN."

The hopes which had been entertained for his recovery showed themselves very deceptive, for the mind of the afflicted man became more and more clouded. On the 29th of July 1856 Robert Schumann closed his eyes for ever.

Since Mendelssohn's death this was the hardest blow which had been struck in Joachim's young life, for he had again lost a friend, of whom he could not tell whether he most revered the great musician or loved the man. With Brahms and Dietrich he followed the coffin of the venerated master, and accompanied the beloved friend to his last resting-place.

On the 2nd of August 1856 he wrote to Weimar :—

"HONOURED LISZT,—Frau Schumann has transferred to me the serious duty of acquainting friends of the terrible loss we have all sustained, by telling them of Schumann's death. That you, who in earlier days stood on terms of friendship to the departed master, would be particularly affected at the news, was one of my first thoughts ; for even though fate made both your ways in life as different as could be, I am certain that no one could more clearly understand the full worth of the man who has unfortunately passed from

among us, and no one has power, or will, to feel more than you in this grave moment. I know that you are sorry that you were not able, as I, to do the last honour to the master at the interment at Bonn on Thursday. It was not the wish of the composer, who always preferred privacy for his holiest feelings, to make the day of the funeral known to his friends and admirers, in public papers; but all the same, many mourners followed his remains to Bonn, which were carried to the resting-place by brother musicians and music-lovers, and buried near to the mortal remains of Niebuhr and Schlegel.

"Frau Schumann returned here yesterday; the proximity of her relations and of Brahms, who was loved by Schumann like a son, is comforting to this fine woman, who, even in the midst of the deepest grief, appears to me as a noble example of God-inspired fortitude. I shall remain here in Düsseldorf some days longer, and expect to receive a letter from you, which has been promised me by Dr. Pohl, and for which I thank you in advance, and hope to answer soon.—In warm respect,

"JOSEPH JOACHIM."

With Schumann's death, Düsseldorf lost its attraction for the young artists. Frau Clara went to live with her relations in Berlin, Brahms went to Detmold, Grimm became musical director in Göttingen, Dietrich accepted a similar post in Bonn, and Joachim returned to Hanover.

Here, at the end of January 1856, he made the acquaintance of Anton Rubinstein, who wrote to Liszt on 2nd February 1856:—

"I have made the acquaintance of Brahms and Grimm at Hanover, and also that of Joachim, whom I had not hitherto met. Of the three names, it is he who most interests

me; he gives the impression of a novice at a convent, who knows he can choose between the convent and the world, and who has not yet taken his part.

"As for Brahms, I do not precisely know what impression he made on me: he is not polished enough for the drawing-room; for the concert-room he has not sufficient fire; for rural life he is not simple enough; and for the town *pas assez général*. I have no faith in that kind of nature.

"Grimm appeared to me like an unfinished sketch of Schumann."

CHAPTER X

HANOVER (1853–1868)—*continued*

Joachim's relations with the king—Quartett evenings—Intimacy with Brahms—Letters to Lallemant—Liszt's "Symphonic Poems"—Letter renouncing his allegiance to Liszt as composer—Influence of the "Wagnerians"—Protest against so-called "New German School"—Wagner's "Judaism in Music"—Opinion of Rubinstein's music—Baptism—Compositions — Hungarian concerto — England — Hanslick's account of his playing.

With lively interest and keen satisfaction, King George followed the brilliant career of his young *Konzertmeister*, as he crowned success with success, and one town after another acknowledged his greatness. At an age when talent is generally just developing, Joachim already enjoyed so great a reputation that even the greatest colleagues yielded the first place in their ranks to him without a murmur. The critics ceased from their professional scrutiny to join in singing the praises of the master and his exquisite renderings of all that is most beautiful in music. Musicians, old and young, bowed in admiration before his skill, which for distinction and style stands without a rival. The public, who were till then only accustomed to show

enthusiasm for displays of virtuosity, also acknowledged the genius of the man who could lead them through the heights and depths of a masterpiece hitherto reputed incomprehensible and unintelligible. The king not only admired Joachim for his musicianship, but entertained a personal regard for him, and treated him on terms of intimate friendship. The intimacy which grew up between Joachim and the royal family was a source of happiness to the unfortunate prince till his death, and it is touching to see how the widowed queen still cherishes the friendship; the king showed his esteem for Joachim by appointing him as *Konzertdirector*, a post created for him after he had given up his position as the *Konzertmeister* at the opera-house. How free Joachim's relations with the king were, is illustrated by the following story.

The bandmaster of one of the Hanoverian regiments had trained his men so well that they could play some of the easier overtures for full orchestra, and even Beethoven's First Symphony most creditably. In order to obtain a professional opinion of some weight on the performance of his band, the bandmaster, a Saxon by birth, invited Joachim to a rehearsal, and played some of these pieces to him. Joachim considered the performance very creditable, and praised the bandmaster warmly. When he came to the court a few days later, the king said to him, "Herr Joachim, I have

been commissioned to ask you something. The Saxon bandmaster told me this morning at the parade that his band played to you and that you had been pleased with their performance." Joachim, "Yes, your Majesty, the man acquitted himself excellently." The king, "Oh, then I can reassure him. For he said to me, 'Your Majesty must know that the Herr *Konzertdirector* Joachim is such an awfully polite man that I don't put much faith in his compliments. Will you do me the favour to sound Herr Joachim and find out whether he really meant what he said?'"

In the meantime Joachim had found in the brothers Theodor and Karl Eyertt, and in the 'cellist August Lindner, most excellent quartett-players. Of the two brothers, Karl was especially noteworthy, for he was a thorough musician, and drew the most wonderful tone from his viola. Lindner was one of the most eminent 'cellists of that period; as composer for his instrument he has won an honoured name, notably for his Violoncello Concerto.

In company with these excellent colleagues, Joachim instituted regular quartett evenings in Hanover, thus affording ample opportunity to the connoisseur and lover of this splendid form of music, to hear his fine ensemble-playing. Brahms, who again was making a long stay in Hanover in order to be near his "friend and fellow-worker," was frequently of the company. He could not

wish for a more ideal sponsor of his instrumental works than Joachim, who, in fact (in Hanover as well as, later, in Berlin), first stood godfather to most of Brahms' compositions. The brotherly intimacy which existed between the two great musicians from the beginning of their acquaintance, makes it seem natural that they should mutually influence each other. It would be an interesting task for the future biographer of Brahms to make a minute investigation into the extent of Joachim's influence on Brahms' work at that time.[1]

Joachim's practical knowledge of the orchestra, gathered from his many years' experience as leader and director, gave him the advantage of Brahms in matters of orchestral technique; for Brahms was as much a tyro as Schumann when he started to write his first composition for the orchestra. It must be admitted that for many years Schumann's enthusiastic article *Neue Bahnen*[2] had for Brahms more the signification of a curse than a blessing. The public and many musicians viewed Brahms' works unfavourably. Indeed, only a few chosen spirits believed in his genius. Among these Joachim certainly takes the first place. He was the first to

[1] The present writer has had the opportunity of examining the manuscript of Brahms' Concerto for Pianoforte and Orchestra in D minor, which is in Joachim's possession. In it there are quite a number of corrections emanating from Joachim, and inserted in his handwriting in the score. Also the Pianoforte Quintet in F minor owes its present form chiefly to Joachim's influence, for it was written originally by Brahms as a string quintet (with two violoncellos).

[2] See Schumann's *Gesammelte Schriften*.

recognise Brahms' genius, and in spite of the want of success which attended most of Brahms' work on its production, Joachim has always remained true to the conviction that it must conquer in the end, and he has never for a single day wavered in his allegiance.

In a letter to Avé Lallemant,[1] Joachim writes of his firm belief in Brahms in such a convincing manner that further commentary seems unnecessary :—

"DEAR FRIEND,—Close acquaintance with Brahms' Concerto inspires me with an ever greater liking and admiration for it. Most of the intelligent people, whether of the orchestra or of the audience, with whom I have spoken, showed a high opinion of Brahms as musician, and on the subject of his fine playing even the antagonists of his concerto are of one opinion. I should not have expected otherwise than that a considerable prejudice and astonishment—in certain quarters—at such a reckless abandonment to the individual ideal, as that of our friend, should somewhat impede his success. Here and there the length of some passages would also spoil the complete enjoyment of some parts of the composition. In spite of this, one may say that the concerto has had success both from the public and from the artist's point of view, at least in Hanover. Now fault-finders and backbiters may do what they like, it won't affect me; we have acted rightly. The Leipzigers are so

[1] Avé Lallemant was a pianoforte teacher in Hamburg, and as a member of the concert committee of the Philharmonic Society he had exercised a great influence on music in that town. He was an able musician, and at the same time he had an extremely polite manner. It was this that caused old Brahms to warn his son against him, with the words : "Johannes, take care, he is flattering you with honeyed words." This mistrust, however, was without cause, for Avé Lallemant was always an honest admirer of the "Great Johannes." He was an intimate friend of Joachim for many years, and died at an old age at the end of the eighties.

blasé, that they have given themselves a testimonial of their insignificance and heartlessness; for which I am the more sorry, as I have found, that in spite of all philosophy, a want of sympathy can give great pain—it is like pouring cold water on the feelings.

"Now you may do what you like in Hamburg, but when you produce the concerto in the Philharmonic Society I shall come and direct it. That has long since been arranged. . . ."

In another letter to Lallemant, dated the 2nd of January 1861, he wrote:—

"I am so pleased at last to see Johannes' orchestral compositions printed, before me.

"Now they can be abused by the *Signale* and other superficial fellows. All the same they will continue to smile cheerfully with their beautiful motives, when the clumsy carpers are long since silenced."

The attentive reader will have noticed that during the first years of his sojourn in Hanover Joachim had regular intercourse with the leaders of the opposing factions in music.

From Weimar, where the "specific" musician, as such, was treated as something inferior, he hastened to Schumann, who, for his part, would not have anything to do with modern "programme music"; in Strasburg he had fraternized with Richard Wagner, and a week later shook Berlioz by the hand: and to this must be added the continual intercourse with Brahms and other friends of the same way of thinking. A diplomatist like Liszt without doubt would have known how to bear himself in such a medley, without getting into difficulties

with any party. But for a straightforward character like Joachim's, it was impossible to find satisfaction for long in veering from one party to the other.

His more mature opinions, which had been greatly strengthened by the constant intercourse with Schumann and Brahms, made it easier for him now to justify his want of sympathy with the cause of the "New German School" than it had been in the Weimar days. In the meantime Joachim's art had developed to such a perfect whole that further vacillation was impossible, if he were to be true to himself. Rather would he serve, heart and soul, what seemed to him good and right, than effect a half-hearted compromise which could only lead to poor results. Hitherto he had only silently disapproved of Liszt's "Symphonic Poems," but now the active propaganda which Liszt's followers were carrying on was reaching more formidable proportions, for Liszt published the scores of his "Symphonic Poems" in the middle of the fifties, with the following explanation :—

"Although I have taken trouble to make my intentions clear by means of precise indications, I cannot deny that a great deal—indeed the most essential things—cannot be expressed on paper. Only the artistic faculty and sympathetic, enthusiastic reproduction, both on the part of the conductor and of the players, can enable these works to succeed in attaining to their full effect."

In reference to this, Hanslick remarked in March 1857 :—

"I leave it to the reader who is familiar with music to decide in what degree a work, in which 'the most essential'

cannot be expressed in notes, can be a musical composition. According to Liszt, for the performance of his works, both conductor and performers must possess a certain power of divination—this obligation seems to be a *sine quâ non* with the hearer."

But Joachim also took the last sentence of Liszt's preface as a gross piece of arrogance, and was greatly incensed by it. Does not every composer count on the "artistic faculty" of the conductor and of the players to reproduce his works with "sympathy and enthusiasm," to whatever period or school he may belong? If a composition contains good musical thought, the intelligent interpreter will know how to make it tell, without the necessity for particular instructions; if, however, there is a lack of such thought, then the composition can in no sense of the word be considered as a work of art, even if the most beautifully thought out "programme" strives to replace the missing "essentials" by shallow palaverings.

In consideration of this, Joachim wrote the following letter to Liszt from his summer resort:—

"GÖTTINGEN, 27*th August* 1857.

"The steadfastness of the trustful kindness, which thou, oh vast and resolute mind, showest me, in order to include me among the friends which thy power hath drawn round thee, makes me feel ashamed of my want of frankness. This is not the first time that I am conscious of this feeling, and it would make me ashamed of myself, were I not comforted by the consciousness that my recent want of frankness—which compares so unfavourably with your unfailing warm-

heartedness to me during my sojourn in Weimar—is not prompted by cowardice, but is akin to my best feelings. It seems as though such an insignificant being as myself, weak as I may appear in mental power and energy, may, nevertheless, in spite of the deep love of truth and strong attachment to you, become a thorn in the flesh of one whom I would be unwilling to wound.

"But what good would it do were I to hesitate any longer to express what I feel?—my passive bearing towards your work must have revealed it already (and not in the best light) to you, who are so accustomed to see enthusiasm at work for you, and who hold me capable of true, active friendship.

"Therefore I will not longer conceal from you what your manly spirit has a right to demand—yes, to which you have a claim. I am quite impervious to your music; it contradicts everything in the works of our great masters, on which my mind has been nurtured since the days of my early youth. If it were possible to imagine that I should ever be robbed of, or should have to resign that which I love and admire in their works—that which *I* feel to be music—your tones would not, even in part, fill the monstrous and overwhelming blank.

"How can I fraternize with those who, under your banner, make it the object of their lives to make your works known—I speak of the noblest of your supporters—in the belief that they uphold the rights of their contemporaries *versus* the recognised achievements of the great musicians?

"Rather must I make up my mind to turn more and more away from you in striving to attain my object, and to do that which I recognise for good, and which I hold to be my allotted task—however small—on my own responsibility.

"I cannot be a helpmate to you, and I must no longer let it appear as though I served the cause which you and your disciples advocate. On this account I cannot accept

your kind invitation to me, to take part in the festivities at Weimar in honour of Carl August.[1] I respect your character too highly to come like a hypocrite, and I cannot come merely out of curiosity; and I hold too sacred the memory of the prince who lived with Goethe and Schiller, and who wished to be united with them in death.

"Forgive me if I have for one moment clouded the preparations for the festival—it had to be. Your awe-inspiring industry, and the numbers of your devotees will soon allay the pain of my loss, but, however you may take my letter, believe one thing of me: that, for all that you have been to me, for the even too appreciative warmth of the affection which you entertained for me in Weimar, for all those things which I attempted to learn from your divine gifts, I shall never cease to regard myself as — Your most grateful pupil,

"JOSEPH JOACHIM."

Those who are able to read between the lines will have no difficulty in seeing from the complicated, artificial commencement of this letter, what self-command it had cost him to break off his allegiance to Liszt. Whatever opinion may be formed of the contents of this letter—the necessity of it has even been doubted by some—no one can deny that it was the deed of an honourable man, who confesses his artistic creed, and wishes to avoid the appearance of being in a false position. The really touching manner in which Joachim thanks Liszt for all that he has learnt from him, softens what might have appeared hard in this letter. He here

[1] *Carl August*, Grand Duke of Weimar, patron and friend of Goethe and Schiller.

again draws a distinction between Liszt's power of composition and his other admirable characteristics.

Liszt no doubt felt this, and even if Joachim's renunciation of him hurt him, in his subsequent connection with Joachim, he always put aside the cause of separation, making reconciliation his object. But it was not so with his followers, who regarded this letter as an outrage which could not remain unavenged. At that time that literary war waged between the two parties, the violence of which is hardly comprehensible to the present generation. In the *Grenzboten*, Otto Jahn (Mozart's biographer) led the Conservative party, formed by those musicians who based their works on the traditions of the classical composers; Brendel, and a staff of like-minded assistants represented the opposition of radical progress in the columns of the *Neue Zeitschrift für Musik.* They held Liszt for the Mozart of the day, whose works were the culminating point of the united aims and results of all eras of art, from the time of Palestrina up to the present day.

They jumbled together in an incredible manner Liszt's works and the Wagner question, and treated both as though they were inseparable. From this time dates the baneful influence of the Wagnerians, who, as Raff says, have done more harm than good to their cause. Joachim proved this in his own experience. From the day of the production of

"Lohengrin" in Weimar, he had been an enthusiastic admirer of Wagner, and a close acquaintance with "Tannhäuser" could only increase his respect for the powerful personality of the master. Five weeks after assuming his appointment in Hanover, he conducted the Overture to "Tannhäuser" for the first time, in a symphony concert given by the Royal Orchestra. We have already seen, in addition to this, what an effect the poem of the "Nibelungen" had made on him. The first restraint on Joachim's great admiration for Wagner is to be traced to his acquaintance with Weber's "Euryanthe," which he heard for the first time in Hanover, under Marschner's direction, and which, so far as the music is concerned, he placed on a far higher level than "Lohengrin." Through "Euryanthe" he came to the conclusion that Wagner had not introduced so many absolute novelties as he had imagined, and that Wagner rather had found a predecessor in Weber, whose eminent ability to characterise persons and situations in dramatic music was only surpassed by Wagner, insomuch that he accentuated all the points in a still greater degree which Weber's finer musical sense had held within temperate bounds. But Joachim's enthusiasm was quenched even more by the reckless propaganda which the Wagnerians had set on foot at the cost of the master,[1] who had been so dear to Joachim.

[1] At the end of June 1855 Berlioz wrote to Liszt :—

"... Wagner has done for himself in the mind of the London public,

In addition to this, he could foresee mischief in those of Wagner's followers who took it upon themselves to transfer the principles of their idol to the province of instrumental music—a thing which Wagner himself had condemned. The history of music has yet to show, in the further development of the art, whether Joachim was right or not.

Joachim, however, did not stand alone in his fears, for they were shared by a number of eminent musicians. Now in order to allow of no doubt concerning their opinions of the doings and course of action which the champions of the "New School" had taken up, they decided to make a public protest. The letter, in which they made their position clear, in opposition to the views represented in Brendel's periodical, was to be signed by all those who shared the same views. But, as from different sides editorial alterations were desired in the wording of the protest, the originators of the idea decided to let the matter drop. Only through an unexplained indiscre-

by appearing to set little store by Mendelssohn, for he, in many people's eyes, is a Handel and a half! On the other hand, if I myself had not the same weakness for other masters—in which I indulge with the violence of a 120-ton gun—I should say that Wagner was wrong in not appreciating the puritanical Mendelssohn's rich and beautiful individuality. When a master is a master, and when this master has always and everywhere shown honour and respect to art, it behoves us to honour and respect him, however widely our paths may diverge from his. Wagner might turn the tables on me if he knew how cordially I can hate; but I shall take care not to tell him that. When I hear or when I read certain pieces of that gross master, I content myself with grinding my teeth violently until I am at home and alone, and then I let off steam in heaping him with curses.

"One can't expect perfection . . . ."

tion, did the document ever attain to publicity. It appeared in the Berlin *Echo*, as follows :—

"The undersigned have for some time followed with regret the action of a certain party, whose organ is Brendel's *Zeitschrift für Musik*. The afore-mentioned periodical continually spreads the opinion that the most prominent musicians are unanimous in agreeing with the tendencies it supports, and recognise the compositions of the leader of this movement, as works of artistic value, and that the struggle for and against the so-called 'Music of the Future' has been fought out in favour of the last-named, in Northern Germany especially.

"The undersigned consider it as their duty to protest against such a perversion of facts; and they explain, for their part, that they do not agree with the principles which Brendel's periodical professes; and that they can only lament and condemn those productions of the leader and disciples of the so-called 'New German School,' which partly bring their principles into practice, and in part exhibit new and unheard of theories, which are contradictory to the innermost nature of music.

"Johannes Brahms, Joseph Joachim,
"Julius Otto Grimm, Bernhard Scholz."

To what curious reasons Joachim's desertion from the party of the "musician of the future" was traced by his opponents, may be seen in Wagner's letter, "Explanations on Judaism in Music." He writes :—

"With the desertion of a hitherto warmly sincere friend, a great violinist, on whom the Gorgon's head[1] may finally

[1] "Judaism in Music," Wagner's pamphlet, hitherto anonymous, had been re-edited, and was published in the middle of the fifties, signed.

have had its influence, began that furious agitation against the generous and unsuspicious Franz Liszt, and which caused him the bitter disappointment of seeing his splendid efforts to make Weimar a place of musical progress fall to the ground."

In the chapter "Leipzig," it has already been seen that Joachim had signed, in conjunction with the other teachers in the Leipzig Conservatoire, a protest against Brendel, who had published the essay entitled "Judaism in Music" in his paper, the *Neue Zeitschrift für Musik*. As this article appeared anonymously, no one will be able to doubt the objectivity of the protest. But that Joachim should entertain a better opinion of the article when Wagner acknowledged its authorship, would have been both senseless and unnatural. Without going more deeply into Wagner's pamphlet, which culminates in the assertion: "The period of modern Judaism in music may be historically designated as the period of the absolute unproductiveness of decaying stability,"[1] we may consider that Joachim, even in his youth—while he still sailed in the channels of the "New German School"—stood, in undisputed repute, as the most able interpreter of the ultra-German art, or, in the sense of Wagner, Christian music. For on this point they were all unanimous, and the whole of Joachim's artistic career has proved them to be right in this. No other artist has ful-

[1] Weissheimer, in his "Experiences with R. Wagner, Franz Liszt," &c., exclaims, on page 318, "Away with the passage about the absolute unproductiveness in the pamphlet on Judaism . . . *IT IS NOT TRUE!*"

filled his noble calling with the same purity and simplicity; and in no other executant has the *virtuoso* so entirely given way to the musician. No other has so completely put himself in the background in order to reproduce a musical work in its full beauty. Hanslick's remark that, "When it takes the highest form, virtuosity is without doubt more productive than mediocre original work," can be said of no one with greater truth than of Joachim, who, in addition to this, has endowed us with works which secure for him a lasting place of honour in the history of violin music, and the perfect interpretation of which will for generations be reckoned among the greatest achievements of violin-playing musicians.

And now all at once, because he had turned from Liszt, and did not want to follow Wagner through thick and thin, he found himself in the same boat as Schumann, who was supposed to have suffered from his intercourse with Mendelssohn and other Jewish musicians.

History has outgrown Wagner's denunciation of Schumann; and Joachim has always felt it as an honour to have been classed with Schumann, "made Jewish" because he could follow and appreciate the example of a musician like Mendelssohn.

A clear proof of Joachim's power of forming a correct judgment on questions of art, unprejudiced by personality, may be seen in the following letter to Avé Lallemant, in which he expresses the views

which he held on Rubinstein during *his* first period. It is well known that, later, relations of good fellowship arose between the two artists, founded on the reciprocal admiration of one another's great gifts.

"DEAR FRIEND,—. . . I do not like Rubinstein's compositions; I do not like his Symphony, *excepting in some details*. He writes too quickly—I mean, he develops subjects, which are worthy of more ideal development, without sufficient depth—one cannot see any solemnity in his writings.

"Impulse—that is, a quick imagination—cannot be denied him, but this is not preceded by a clear analysis of his ideas. One is spasmodically reminded of Mendelssohn, Chopin, Beethoven, Italian music, dance rhythms, mixed with the dross of a restless ambition, often coerced by the stiffest form. In the case of the 'Ocean' Symphony, I have tried hard to overcome the distaste which I have for his compositions. I have had it played, prompted by the desire to hear something new for the orchestra, but, unfortunately, I cannot make up my mind to perform it publicly. I should have been so glad to have done this, for in London we had a personal difference, and, in consequence of this, I should have been glad to make an independent distinction between the man and his works. . . .

"When such works are not produced as the first efforts of a talented man, but as masterpieces, side by side with, and extolled above, the works of the great composers, the performance of them is no service to good taste. Indulgence must stop at this!

"Notwithstanding, Rubinstein's compositions are better than those of Liszt and his followers, and if you had twenty concerts, as they have in Leipzig, I should say all the same, 'Perform his Symphonies!' . . ."

The reader will remember that Magister Hering, the first teacher from whom Joachim had instruction in general subjects at Leipzig, had made his pupil thoroughly acquainted with the Christian religion, and had tried to inculcate its teachings from an ethical point of view.

This teaching had fallen on fruitful soil, for Joachim felt himself more and more drawn to the religion in which the highest ideal is the love of one's neighbours. In his innermost heart he had long since been a follower of this sublime teaching, when he told the king, in confidence, of his wish to really become a Christian by baptism. It was decided that he should be christened in all privacy, in order that his parents, who remained true to the faith of their forefathers, should not be hurt at his decision. The king, who had previously no idea of Joachim's Jewish descent, showed himself pleased at Joachim's wish, and he and the queen undertook to act as sponsors at the holy ceremony, which was performed by Pastor Flügge early one morning in the "Ægidius" Church at Hanover, in the presence of the Countess Bernstorff.

If one considers the great demands on his time for the performance of his official duties, and the number of concert-tours he undertook, which kept him away from Hanover for several months of every year, it is astonishing to see what a number of works Joachim composed during that time. The

"Hamlet" overture was immediately followed by overtures to "Demetrius" and to "Henry IV.," another to a comedy by Gozzi, and one which is dedicated to "the memory of the poet, H. von Kleist."

Only the "Hamlet" and the "Kleist" overtures have been published, the others still remain in manuscript.

Though the two published overtures are occasionally publicly performed, Joachim's orchestral works have not met with great success. In spite of the skill with which the subjects are treated and with which they are placed, and of many important moments in the development of the motives, they lack, chiefly, what really decides the enduring value of a work of art—the artistic perfection which ensures the hearer that the composer has complete control of his subject. This is not surprising, as all Joachim's orchestral works belong to his period of "storm and stress," when his ardour led him, with a force he could not withstand, to the solving of great problems. Though during the creation of these works he probably felt to the full, that sensation of satisfaction which enthusiastic devotion to artistic work always brings, at the completion of a work he never concealed from himself that the desire and the accomplishment were not on an equality—or, to use Wilhelm Grimm's simile, "There was not enough wine to fill the goblet to the brim."

His remarkable power of artistic discrimination, and the comparison of his works with those of his friend, which appeared at that time, will have led him to this severe self-criticism. No one who knows Joachim's orchestral works can remain blind to the serious aspirations which pervade them all, without exception; and they have received hearty recognition from the greatest musicians of his time, so that he may have the satisfaction of knowing that also in this respect he remains a distinguished artist, although he be debarred from outward success. His orchestration of Schubert's pianoforte duet is a masterly achievement, which may be traced to the instigation of Schumann. This piece was first produced in this form in Hanover on the 9th of February 1855. Those who know it in the original form, and listen, score in hand, to the splendid effect of the orchestral arrangement, must hold Joachim's eminent skill in instrumentation in profound respect. With this work orchestral music has been enriched by a piece which any one who did not know otherwise would imagine to be an original symphony by the Viennese master.

Among the other works which Joachim composed in Hanover, Opus 11, the "Hungarian" Concerto for violin and orchestra, undoubtedly takes the first place, and certainly may be reckoned among the most important works that have been written for the violin. It is the mature outcome of Joachim's intimate knowledge of the national music

of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances. Indeed, also in his later compositions for the violin, the Hungarian element is ever present, for at every turn peep out melodious phrases and harmonic combinations which to the initiated whisper greetings from the home of the master.

With his "Hungarian" Concerto, Joachim has placed himself on an equality with those of the great masters who have composed works for the violin as a solo instrument. Among compositions which have been written by violinists for their instruments, only three can lay claim to be considered side by side with it—the "Devil's Trill" Sonata of Tartini, the twenty-second Concerto of Viotti (A minor), and the *Gesangsscene*[1] of Spohr.

To discuss the relative musical value of these pieces were an idle, fruitless task, for they belong to such widely different epochs that comparison is quite out of the question. The "Hungarian" surpasses them all in its demands on the intellect and on the musical faculty of the player. Almost throughout sustaining its symphonic character, it exacts an

[1] Original title, "Concerto in moda d'una scena Cantante." No. 8, A minor.

unlimited command of the fingerboard, and the most dexterous management of the bow. It is one of the most difficult pieces that exists, and can only be satisfactorily performed by those players who have made their technique pure and certain by the study of the double stopping in Bach's works, the solidity of Spohr's style, and Ernst's flowing passages. In addition to this, it very highly taxes the player's physical strength and power of endurance, for it is the longest and most fatiguing of all the violin concertos. But another difficulty exists in addition to these for all those who are not Hungarian by birth, namely, that of adequately bringing out the national characteristics of the concerto. Although, without exception, the collective themes of the piece are Joachim's own creation, they bear the stamp of nationality in such a degree that even the connoisseur would hardly be able to distinguish between them and the ancient Hungarian gypsy melodies. Any one who has had the opportunity of hearing this concerto well interpreted will know that it is both grateful to the player and interesting to the musician. Did it not present such great difficulties, it would have become as popular as the Mendelssohn or the first concerto of Bruch. It remains ever, even for eminent violinists, like the proverbial bunch of grapes—only considered sour because it hangs out of reach. Of other compositions, Opus 5, consisting of three pieces (*Lindenrauschen*, *Abendglocken*, *Ballade*) for the violin and pianoforte, are

finely conceived tone-pictures, which must be of interest to every musician who plays the violin.

With Opus 9, "Hebrew Melodies," and Opus 10, "Variations on an original theme for Viola and Pianoforte," Joachim very beautifully shows his love for the viola, which, unfortunately, has been almost discarded as a solo instrument.

Opus 12, the "Nocturne" for violin and orchestra, is with great injustice very seldom played. Throughout it is a noble and important piece, whose only fault is that the gloomy night humour predominates too long. Had it the relief of an intervening movement, livelier or more passionate in character, the violinist could hardly wish for a more grateful number as far as beautiful sustained tone and singing qualities are concerned.

In Hanover Joachim also composed his third Concerto (in G major); he played this repeatedly during the sixties, subsequently laying it aside. Twenty years later, chiefly at Bülow's instigation, he again took it up and published it after much alteration. This work, dedicated to the memory of Gisela von Arnim—the dead wife of his friend Herman Grimm—is a beautiful monument of a faithful friendship.

The first movement is written on the theme of a song by Beans Beor (Bettina Brentano[1]), from the narrative of "Isabella of Egypt, the early love of Charles V.," by Achim von Arnim. It is one of

[1] Gisela Grimm's mother.

Joachim's most mature and beautiful works, and the demands on the technical and intellectual qualities of the performer are almost as great as those of the "Hungarian" Concerto; this work also maintains, almost throughout, a symphonic character. In the first movement the orchestra bears the chief weight, and the solo violin takes the rôle of tastefully and ingeniously elaborating the themes with rich ornament and flowing passages. The second movement, a soul-stirring dirge in the character of a funeral march, is in some degree an elegy on the death of the lost friend. In the middle of this piece the gloomy feeling is gradually put aside: the clouds seeming to part, and a spirit to lean down to us, to softly whisper that there is rest and peace beyond! This part in A flat major is one of the most beautiful things that has ever been written for the violin.

In the last movement the spirited player will find no lack of opportunity to show his fiery audacity, and to place his technical prowess in its best light by means of daring thirds and brilliant trills. To violinists who are musically and technically able to render it, the G major Concerto cannot be too highly recommended; and specially, the pupils of the master should take care not to neglect this piece too often in favour of the "Hungarian" Concerto.

Of the many concert-tours which Joachim made from Hanover, by far the greater number were

those to England, where he scored such brilliant triumphs in 1858, 1859, and 1862, that ever since then he has spent some months of each year there. His appearance in London is the crowning point of the winter concert season, and the music lovers of England have become so accustomed to the yearly visit of Herr Joachim that it would be difficult to imagine a season without him. For forty years Joachim has been as important a factor to English musical life as he has been to Berlin for the last thirty years.

Joachim's chief sphere of action in England has always lain in his unrivalled performance of chamber-music. In London, he and his excellent colleagues Louis Ries, Ludwig Strauss, and Alfredo Piatti attained such splendid results that it would be difficult to decide whether his quartett-ensemble in the Berlin *Sing-Akademie* or in the "Monday Popular Concerts" should bear the palm. To this may also be added that Joachim has done more in England to obtain recognition for the epoch-making work of his friend Johannes Brahms than all other artists put together.

Joachim's appearance in Vienna in the spring of 1861 was especially crowned with honour; he had not played there since his boyhood, and he had left the town when he was only twelve years old, now returning in his thirtieth year. However great were the hopes which had been placed in his future, they had been fulfilled in a manner which surpassed the

wildest expectations. His parents and his teacher had wished that he would become a *virtuoso* in the course of time, and perhaps that he would become celebrated ; but his good genius had led him further and placed him higher, for he had become an artist without rival—the greatest violin-playing musician of the world.

The reader can now paint for himself the joy which Joachim's parents must have felt when they saw their son received by the exultant enthusiasm of thousands, and the sensation of pride which swelled the breast of his old teacher Joseph Böhm, as he said to himself, "And he was my pupil!"

Edward Hanslick's report gives the best account of this concert :—

"The most important event of the past week was the appearance of Joseph Joachim. It is true that the Viennese have already heard him as a 'wonder-child,' but the 'wonder-man' has hitherto remained a stranger to us. Vienna, if not Joachim's native home, is at all events the home of his training and his fame, and has some cause to complain of continued neglect on the part of this widely travelled artist. Joachim, young as he is, has for nearly ten years been considered as the greatest living violin-player, and if Vieuxtemps is sometimes placed in comparison by his side, this standard only proves his greatness. To fulfil the eager and long-cherished expectations of such an experienced public as ours, made no light task for the artist. Joachim, however, accomplished it in the most brilliant manner. He began with Beethoven's Concerto in D major. At the close of the first movement it must have been clear to every one that this was not merely an

astonishing *virtuoso*, but an eminent and striking personality. Joachim, with all his *bravura*, is so completely lost in the musical ideal, that one might almost describe him as having passed through the most brilliant *virtuosity* to perfect musicianship.

"His playing is great, noble, and free. The smallest mordent does not suggest *virtuosity*; what in the usual solo-playing is suggestive of vanity or a seeking for effect, is here completely effaced. The greatness of Joachim's artistic conviction holds one in such power, that it is only afterwards that one thinks of his extraordinary technique. What a power and fulness there is in the tone which Joachim's sure bow draws from his instrument. It seemed to us to be the first time that, in the most emphatic passages in the lower registers of the violin, no trace of that peculiar scraping and jangling of the string was to be heard, which we have here and there perceived even in the playing of the most celebrated violinists. Joachim's trills are incomparable for purity and equality; his double-stopping is so confluent, and at the same time the parts are so clearly defined, that one could often imagine there were two players. During the course of his concerts Joachim will make us more closely intimate with the characteristics of his technique. After the first concert we may believe that the expression of the great, noble, and pathetic are most compatible to his nature. Whether in his lighter playing, grace, volatile wit, and fresh humour also stand so certainly at his command, he will have to show in the performance of other compositions. The Beethoven Concerto, especially the free, deeply emotional performance of the adagio (which almost sounded like an improvisation), proved the most decided independence of interpretation. Under Vieuxtemps' bow the concerto sounded more brilliant and lively; Joachim's interpretation was deeper, and surpassed, with truly ethical power, the effect which Vieuxtemps obtained by reason of his temperament.

"The second number was an adagio of Spohr, whose monotony in form lost all its dulness through Joachim's vigorous and diversified manner of playing it. But Joachim surprised us most in the performance of Tartini's Sonata with the "Devil's trill." We believe violin-players will concur if we call this manifestation of a colossal and, at the same time, pure technique, unique. Joachim reproduced the most difficult *bravura* of this piece—with the accurate performance of which one must, as a rule, be satisfied—not only with ease, but he succeeded in introducing numberless significant accents into the intricacies of this sonorous medley of tone, and to bring out lights which gave to the whole a new and expressive character.

"On the whole, we have scarcely come across another *virtuoso* whose achievements are so well balanced, and therefore so pure and harmonious in their effect.

"From Joachim's Concerto, *In Ungarischer Weise*, we can only allow ourselves to draw an inference as to the extent and nature of his talent for composition. Not only is this the first of Joachim's compositions that is known to us, but in addition it is too comprehensive and complicated and, through the strongly marked *virtuoso* element, too dazzling to be thoroughly comprehended in a single hearing. Anyhow, it keeps the hearer bound in interest, and to write a whole concerto 'in Hungarian mode,' is no *bagatelle* even for a richly imaginative composer. Joachim has here aspired to unite the national character, the musical interest, and the prerogative of the *virtuoso* in an ingenious manner. The first movement of the concerto, which is the most broadly and richly worked out, is striking on account of its well-sustained character of proud and almost sullen passion; in uncoerced freedom, it sometimes assumes the character of a rhapsody or prelude. Though less rich in the combination of ideas, the second movement with its deeply melancholy lament satisfied us even in a greater degree.

"Immediately following on the elegy of this adagio—at the same time the Lassa[1] of this work—it plunges with mad frolic into the Friska in the third movement. Here we found ourselves drawn into the wild tumult of a gypsy music, which has the power to carry everything before it.

"Joachim's further performances were gigantic achievements of masterly technique, which nevertheless with him always takes a place secondary to the music. There were several movements from Sebastian Bach's violin sonatas, and a phantasie with orchestra of Schumann's (Op. 121). As Joachim has not any vanity as *virtuoso*, it must be chiefly devotion to the master that caused him to perform a piece which is as little gratifying as it is difficult. Schumann wrote it when his best days were declining, and he dedicated it to Joachim. It is a deep abyss, across which two great musicians join hands. Gloomily and obstinate the "Phantasia" struggles on with ceaseless figuration and with very slight melodic interest; only at rare intervals is the monotony of this composition broken by striking harmony or orchestration.

"We do not remember ever having previously heard Beethoven's Romance in F major (Op. 50) publicly performed. Joachim played it with wonderful grandeur and peace. He played the melody simply on the bright E string, whereas hardly any other violinist has lost the opportunity of artificially producing a *clar-obscur* effect. This simple grandeur in Joachim's playing seems to us to be its most prominent feature. But we cannot deny that through this he loses many a subtle and touching effect.

"The grand pathetic style will always move the public to admiration before it wins their love, he makes us bow our heads and cannot therefore so quickly steal into our hearts. In art, as in personality, do we see the possession of certain tendencies excluding others, and forming

[1] The Lassa is the slow and the Friska the quick movement in Hungarian music.

classes which necessarily have the faults peculiar to their qualities.

"In more than one passage of the Beethoven, Hellmesberger, with his delicate, nervous nature, would have played more directly to our hearts than Joachim with his unbending earnestness. The performance of each differs almost as feminine from masculine, or to make a musical simile, as chromatic differs from diatonic."

CHAPTER XI

HANOVER (1853–1868)—*concluded*

Amalie Weiss—Joachim's engagement and marriage—Pupils—Letters to Avé Lallemant and J. O. Grimm—Resignation from his post—Paris—The charlatan Satter—Joachim's children—Death of his father—King George of Hanover—Reappointment—First and last concert during reappointment—1866 in Hanover—Joachim regularly engaged for London concerts—Continued success in London—His reason for not settling in London—Removal to Berlin.

In 1859 Marschner retired from public life to enjoy a well-earned rest, having been awarded the title of *General-Musikdirektor*. His place was taken by Kapellmeister Fischer, who hitherto had been the second conductor in Hanover, and Bernhard Scholz[1] was appointed to fill this vacancy. Joachim soon entered into friendly relations with Scholz, who, in spite of his youth, was already an artist of pronounced views, which in the essential points corre-

[1] B. Scholz (b. 1835), was for some years teacher of theoretical music at the Royal School of Music in Munich; from 1859 to 1865 he was Court Conductor in Hanover, after which he settled in Berlin. From 1871 to 1883 he conducted the concerts of the Orchestral Society at Breslau, and now he directs Hoch's Conservatoire at Frankfurt a/M, as successor to Raff. As composer, Scholz is distinguished and prolific, and his many and varied compositions have earned for him a name of repute, lately especially through a pianoforte quartett, which has been awarded with the prize of the "Verein Beethoven-Haus."

sponded to those of Joachim. Besides his musical ability and his culture, Joachim particularly appreciated his colleague as one who entirely submerged personality in the higher aims of art. In his house it was that he first met the singer Amalie Weiss, who later became his wife.

Amalie Schneeweiss ("Weiss" was the name she adopted for the stage) was born at Marburg, in Styria, on 10th May 1839; she was the daughter of the Imperial Counsellor Schneeweiss and his wife Leonore. Her father was a passionate lover of music; he played the violin, and was an enthusiastic quartett-player. Her mother, who was the daughter of Colonel Linde of Lindenau, who fell in the Napoleonic war of 1805, shared her husband's love for music, and was altogether a woman of exceptionally beautiful characteristics. Thus the child grew up in an atmosphere of music, so that she could not remember the time in which music had not played the principal rôle in her life. From her earliest childhood it was clearly apparent that she was destined to become famous as a singer. At the age of five Amalie trilled arias from "Norma" and other Italian operas with such accuracy and true intonation that her parents felt it their duty to have her taught singing. These lessons, which continued from her fifth to her eleventh year, constituted the only instruction in singing which this magnificent artist ever received.

The interval from 1850 to 1853 was divided by

the family Schneeweiss between Bruck a/d Mur and the beautifully situated capital of "green Styria," as it is called. The constant hearing of good music in Graz so strengthened the young girl's dramatic bent, that at the early age of fourteen we find her fulfilling her first engagement at the theatre in Troppau. The next season she occupied a similar position at Hermannstadt in Siebenburg. Here, unfortunately, she became acquainted with the less attractive side of theatrical life, for the manager of the theatre suddenly absconded with the cash-box, and Amalie found herself placed in a most unpleasant situation. It is true that the young artist at once heard of another engagement in Anspach, but the fates were against her, and she never appeared there, for though she set out with her mother, on the journey, which led them through the plains of Hungary, their conveyance broke down; this misfortune necessitated an unwelcome sojourn in an isolated village, and when at length they arrived at Vienna, she learnt that the post had in the meantime been filled by another. There was thus no alternative but to remain in the Austrian capital and find another suitable engagement. Resolute and brave, as young girls often are on finding themselves in a difficult position, Fräulein Weiss went to Cornet, the director of the "Kärntnerthor" Theatre, to whom she sang several arias from her repertoire. In consequence of this, she was engaged for three months at the above-mentioned

theatre; but, directly Cornet discovered what a valuable acquisition the young singer was, he formed a contract binding her for seven years. The prospect of such a prolonged engagement seemed to Fräulein Weiss to open out the promise of a successful stage career. Unfortunately, however, for reasons not necessary to narrate here, Cornet was obliged to resign the directorship. His place was filled by *Kapellmeister* Karl Eckert, but, strangely enough, he entirely overlooked the remarkable talent of the industrious and assiduous artist. She was now always cast for minor parts, which, though they brought her tokens of appreciation both from the public and the press, did not offer her opportunity for displaying her exceptional talents, both vocal and dramatic. She achieved such an unusual success, while touring in Graz, with her impersonation of Lucretia, Rosina, and Azucena, that she had hopes of being entrusted with still more important parts in Vienna, but these hopes proved vain, for, on the revival of the "Freischütz," she was given the part of—a bridesmaid! It was no wonder that such a lack of appreciation wounded the pride of the young singer, and in the eleventh hour she sent an excuse to the theatre saying that she was unable to appear "on account of hoarseness." But it is an ill wind that blows nobody any good, for in the search for a substitute for the "hoarse bridesmaid," an entirely unknown singer declared herself ready to take the part then

and there, and thus determined the success of her future career. This was none other than the celebrated Pauline Lucca.

Although her connection with the Kärntnerthor Theatre was a continual succession of bitter disappointments, Fräulein Weiss would not allow herself to be discouraged, and she worked unremittingly to improve her art.

During the summer the Kärntnerthor Theatre was always visited by an Italian opera company; this gave Fräulein Weiss a favourable opportunity for studying the Italian method of singing. This was of great value to her. The thorough insight thus obtained into Italian, as well as German music, accounts for her absolute command over the different styles, for we must never forget that the vocal music of Händel and Gluck is pre-eminently German in spirit, though its creation is due to Italian influence.

While Fräulein Weiss had perforce to content herself with minor rôles in Vienna, her great talent did not remain unnoticed by connoisseurs. Dr. Gunz, the renowned tenor, spread the report of her great promise in Hanover, and spoke of her talent with such enthusiasm that *Kapellmeister* Scholz was very soon authorised to go to Vienna to engage Fräulein Weiss for the Court Theatre at Hanover. During the journey to Hanover, she spent a few days at Linz, where she found that the theatre was directed by the identical manager who had caused all her difficulties in Hermannstadt! With a wish

to repair the injury he had done her some seven years previously, he invited her to take the parts of Fides, Rosina and Romeo. The enormous success which she obtained on these occasions resulted in a parting of reconciliation and peace.

Amalie Weiss appeared for the first time before the Hanoverian public on the 24th of April 1862, when she played the part of Fides in "The Prophet." Her musical and dramatic rendering of the part called forth such applause that a three years' agreement was immediately entered upon. Niemann, who sang the part of "Johann von Leyden," was so enchanted with the eminent gifts of the new singer —even at the rehearsal to which he had come most unwillingly—that from that time he became one of her warmest admirers.

Five weeks later, after a State concert on the king's birthday, Scholz introduced the young artist to the *Konzertdirector* Joachim, who had come over from London for a few days in order to conduct the concert. But it was not until the following winter that they constantly met at Scholz's house and became good friends. They first became aware of their mutual importance to one another at a Symphony-concert given by the Royal orchestra on 13th December 1862, when they appeared together before the public. Fräulein Weiss first sang an aria from Händel's oratorio "Theodora," and then the great *scena* from "Fidelio"; Joachim played the Beethoven Concerto, and their mutual friend, Scholz,

conducted. It was an extraordinary coincidence that on the occasion of their first appearing together they should both have identified themselves with such works, for it is the solution of such problems that has indelibly inscribed their names in the annals of art.

The following letter from Joachim to Avé Lallemant describes the situation fully, and is quoted in full because it throws light upon other occurrences of great interest :—

"HANOVER, 31*st January*.

"DEAR AVÉ,—Were I to wait until I were able to say for certain if I can come to you at the end of April, the delay in thanking you for your very cordial letter would be too great. I have indeed almost settled to go to Bonn at the end of March, to spend Easter there, and then on to Florence, and possibly later to Naples! But I will send you word about this definitely at the end of February. I shall be at liberty by the end of March, for my new *contract* (which the king offered me personally after I had sent in my resignation to the *Intendant*) only binds me in Hanover for *four months during the year* (retaining the salary). The king has shown himself so gracious—so anxious for my well-being—always declaring that neither he nor the least among the orchestral players could possibly do without me, after having been accustomed to my being among them for ten years, that unless I were entirely heartless it could not fail to impress me. And it is really a blessing for me that it is thus. Think of the freedom from daily concert-giving, and the scope that is left for my best energies! Then I have stipulated in this new contract for two choral performances, regular orchestral practices and more independence in connection with the programmes. But more about all this when we meet, for of course you will come to the perform-

ance of 'Faust' in about the middle of March? Stockhausen will sing 'Faust'! But it remains to be seen whether he will help us much in the preparations for it. It was he who, through his enthusiasm for it, persuaded the king to the idea of the performance. He wished to come on the 14th of the month, then on the 29th, and now comes a letter to say he would like it to be at the beginning of February! In the meantime Scholz and I have held the first rehearsal with the 'Sing-Akademie,' which is to be augmented by the cathedral choir. Scholz—always unselfish in his friendship towards me—has from the first destined the pleasure of conducting the work to me, as he knows my intimacy with the Schumanns. We shall study the work together, for which I am glad, as Scholz is a thorough musician and a generous fellow. But the affair will give us some trouble, for the second part is very difficult and the chorus is composed principally of amateurs.

"I don't know what I ought to say regarding your plan with Stockhausen. You know I have the greatest respect for Stockhausen's singing, and he is without doubt the best musician among singers, but my insufficient musical understanding cannot conceive how any one could choose him rather than Johannes as Head of a Concert Institute. In my opinion, as a man who can be depended upon, Johannes with his gifts and will-power is just the man! Nothing exists that he with his earnestness cannot grapple with and overcome. This you know as well as I, and if all you people of the committee and orchestra had met him with trustfulness and love (as *you* as his friend have always done in private) instead of with distrust and patronising airs, it would have made his nature less hard. While as it is, with his loyalty to Hamburg (which is quite touching), it must make him more bitter to see himself (. . .) passed over. I must not think of it, for it makes me too sad that his fellow-countrymen have thrown away their power to make him more contented, gentler, and to afford wider scope for his genius. I should

like to give the committee a moral thrashing (and a physical one into the bargain!) for having left you and your plans in the lurch. This insult to Johannes will not be forgotten in history!—but, enough!

"In our mutual admiration for the singer, Fräulein Weiss, we are once more quite agreed, dear Avé. I think one hears at once in her voice what a pure and deep nature the girl possesses—who, in spite of having lost her father when she was eighteen years old, and then having nursed both mother and sister on their death-beds, has yet remained unhurt by any trace of the theatrical life of frivolous Vienna. Here again the true love of art has been a miraculous gift from Heaven, and I believe that by the genuineness of her efforts, this noble girl will continue to achieve great things which will prove a consolation to herself and others. But in her, modesty and ambition are found, as they should be, hand in hand.—Yours very sincerely, J. J."

At this time Stockhausen paid several visits to Hanover, and charmed everybody with his incomparable singing; he, too, took a great interest in Fräulein Weiss, as being the possessor of most promising talent, and he offered to go through some parts of the Händel oratorios with her, as she had had no opportunity of studying them while in Vienna. When he had to leave Hanover he begged Joachim to take his place; this soon led to a more intimate intercourse between the two, and eventually to their becoming engaged on February 11, 1863.

"Darüber war nun alle Welt entzückt
Und Keiner tadelte die rasche Fügung."[1]

[1] Every one was charmed with this decision, and no one blamed it for its haste.

The Queen's birthday, April 14, 1863, was the occasion of a memorable event, for, at the birthday performance, the affianced bride took the part of Orpheus in Gluck's opera, for the first time. The audience was quite carried away with admiration for her performance. The Queen, who had taken a deep interest in the happiness of the young pair, thoughtfully made it a condition that Joachim should conduct on this gala occasion; and this event gave the evening a peculiar significance, and was long remembered by those present. This remains the sole occasion on which Joachim conducted an opera in public.

In the face of such success, it is hardly to be wondered at that Fräulein Weiss was reluctant to agree to Joachim's desire that she should retire from the stage, and the artist herself related how, when giving her farewell performance as Fidelio, she could hardly go through her part owing to her agitation. Happily, however, her retirement from the theatre was not synonymous with a retirement from art, for, as Joachim's wife, she made a name as oratorio and ballad singer, and as such she was honoured as one of the greatest singers of all time. The marriage ceremony of these two great artists took place on the 10th of June 1863, amidst much rejoicing.

With the establishment of his own home in Hanover, Joachim's life became a truly happy one. The royal couple showered favours upon him and

his young wife, his artistic fame was constantly increasing, and numberless pupils gathered around him to avail themselves of his instruction. Joachim has always been an ideal teacher, and he has never accepted material compensation from any private pupil, always having looked upon it as an artist's duty to encourage young talent for its own sake; and he has found himself amply rewarded when, later on, his pupils have used their knowledge in the service of real and true art, and so spread his teaching in his spirit. Among his pupils in Hanover number, Leopold Auer (St. Petersburg), Richard Barth (Hamburg), Bargheer (Basle), Pinelli (Rome), Fritz Struss (Berlin), Deecke (Karlsruhe), and Schiever (Liverpool). We have proof in the two following letters how Joachim not only furthered his pupils' artistic prospects, but was also careful for their welfare. The first is written to Lallemant in Hamburg, the second to J. O. Grimm in Münster :—

"DEAR AVÉ,—Young Auer is sure to come to you, and so it is safer to trust the enclosed letter for him to you than to the *poste restante*. If you could possibly do anything to help the talented youth, it would be a great thing. I am sorry for the young fellow for being obliged to knock about the world so, and his good old father does not understand the wear and tear of concert-life in the least.

I must now add to my recent remarks about Stockhausen, that he rehearses the choruses with great enthusiasm. It is really very effective if a conductor can illustrate his meaning with his voice. After hearing Stockhausen sing, one is forced to love him again, in spite of any prejudice! *A propos*, you will regard my remarks concerning Fräulein Weiss as in

strict confidence, will you not? *You* understand, but most people would think I was what they call 'in love,' but I was governed only by pure interest for her as I wrote. You will be heartily welcome to 'Faust.'—Your

"J. J."

"DEAREST ISE,—'Mamma' Barth is here, and is very sensible. She does not intend that the boy should begin to earn already, and thinks it quite natural that his small stature should stand somewhat in the way of his obtaining an official *Konzertmeistership*.

"Now, as I am sure, firstly, that the boy would please you greatly; and, secondly, that it would be wholesome for him to have practical orchestral work as well as the opportunity of frequently playing in public, I leave off beating about the bush and come straight to the point. Will you, and can you, befriend him? Do you think, after serious consideration, that Barth (whom I cannot recommend too highly, he is so genial and sincere) would not inconvenience you in your household? Would it be possible for your wife to note down the chief expenses, and to send the account to Frau Barth for restitution. (I know that it will involve no small sacrifice to be bothered with such drudgery.) Would you give Barth piano and composition lessons—*i.e.* counterpoint? I should look upon it as a blessing for the boy, of whom I am very fond, to spend a winter in your surroundings. Think it over, and let me know for certain if I shall send Frau Barth to you (eventually with her son)? —Yours, J. J."

All would have been well if his relations with his principal, the Graf Platen, had improved. But this was not the case. The *Intendant* of the theatre was so apt to refuse Joachim's desires and requirements that Joachim had often sought to obtain his discharge from the royal service,

but by his mediation, the music-loving king always succeeded in inducing Joachim to retain his post; the satisfactory co-operation of the *Intendant* and the *Konzertmeister* was, however, an impossibility for any length of time. From Platen's behaviour one can only think that he either had no true understanding of Joachim's artistic superiority, or that he was jealous of his exceptional position. Joachim's opinion of his superiors in office may be seen in the following letter:—

"DEAREST AVÉ,—I had the foresight not to telegraph to you yesterday. Before I had spoken to the king at the concert, I had hoped to give you pleasure, and that my journey to Hamburg on the 4th would be possible. But as the king said he would return to town from Herrenhausen on the 1st, and would look forward to making up the music he had missed through mourning and absence, and as the Count Platen whispered to me as I entered the royal box that I could myself ask for leave of absence to go to Leipzig on the 26th, as he had not yet done so, I had regretfully to give up my Hamburg friends for once. Count Platen has the peculiarity of not liking to refuse me, but, after the manner of courtiers, he does not dare to do anything that might interrupt the royal smile. To you republicans, this must appear servile!

"With arms weary from conducting and playing,—
Your J. J."

The reason of Joachim's retirement from his office was a disagreement with Platen concerning Grün,[1] a member of the Court Orchestra.

[1] Later *Konzertmeister* to the Royal Opera and Professor at the Conservatoire at Vienna.

Joachim had suggested that Grün should be promoted to the rank of *Kammermusiker*, as his merits deserved. Platen made all sorts of difficulties, and went so far as to say that it was not only against the rule, but contrary to the wishes of the king to give a permanent appointment to a Jew, thereby making him a Court official. Upon Joachim's reply that, in his case, Jewish parentage had not been made an objection, the Count retorted that Joachim's conversion to Christianity had altered the case. Such a misinterpretation of facts made Joachim feel it necessary to treat the whole affair from the moral standpoint, for nothing could have hurt him more than the supposition that he had changed his religion for the sake of material advantage.

The following letter to Platen is so good a proof of his high principles that its publication seems justified :—

"HANOVER, *August* 23, 1864.

"In accordance with your esteemed wish I recur in writing to our conversation before the holidays concerning Herr Grün. I am able to assure you that I have often and conscientiously considered the affair without being able to see it in another light.

"It is impossible for me to forget that Herr Grün was engaged by you *through me*, with the prospect that he would gradually be promoted to the position occupied by Herr *Kammermusiker* Kömpel. If, after many years of patient waiting, not to mention the widely acknowledged excellence of his qualifications, it is considered impossible,

at my renewed request, to give him promotion *because he is a Jew*, and if, on account of this, my promise of advancement to him remains unfulfilled, the only course open to me (in accordance with my sense of honour) is for me to resign my appointment at the same time as Herr Grün. If I were to retain my post here I should never get over the feeling that by reason of my conversion to the Christian Church I was enjoying worldly advantages in the Royal Hanoverian Orchestra, whilst others of my race could only occupy humble positions by reason of their faith."

On the receipt of this, Platen sent the following account to the king :—

"It pleased your Majesty, when I submitted my statement to you before the vacation, to decline the request of the *Konzertdirector* Joachim that Grün, violinist in the Court Orchestra here, should receive a permanent appointment.

"Your refusal was based on the grounds of his being a Jew, for hitherto the rule has been observed that followers of the Jewish faith should be debarred from holding permanent positions in the Court service. At the time I apprised the *Konzertdirector* of your Majesty's decision, and informed him of your Majesty's regret at being unable to accede to his request. I have just received a letter from him, which I beg to enclose to your Majesty, in which he again brings forward the proposition that the aforesaid Grün should have a definite prospect of obtaining the next vacant appointment as *Kammermusiker*, otherwise he himself would feel compelled to resign his position here.

"To the aforesaid Joachim I have already given answer that I would not omit to lay this matter most humbly before your Majesty.

"I now respectfully beg to put the question to your

most gracious Majesty, whether you will be pleased to relax your rule concerning the granting of Court appointments to Jews, in order that the *Konzertdirector* shall not fulfil his threat?

"If this once occurs the hitherto unbroken rule must be abolished, and this merits consideration.

"Had it been known to me at the time of his engagement that the aforesaid Grün was a Jew, I would not have countenanced it under any consideration.

"After the *Konzertdirector* had adopted the Christian faith it never occurred to me that he would use his interest for members of his race, for during his engagement here it must have become known to him that Jews are debarred from holding life-appointments at the Court." (September 1864.)

As no solution was found to the difficulty, the king evaded it by nominating Grün *Kammervirtuoso.* This was a great and unexpected honour for Grün; but, as no pension was attached to the title, Joachim declared himself dissatisfied with the subterfuge and resigned his office on the 25th of February 1865, because he did not want to serve any longer under the *Intendant* Graf Platen.

The double-dealing behaviour of the *Intendant* in this affair led him to this step. Joachim had the well-grounded belief that the king's decision was traceable to Platen's influence, and it was later demonstrated that Grün's permanent appointment would not have been irregular. The impartial reader will see that Joachim's view of the matter was not a mistaken one.

The ridiculous part of the story is that Grün,

the bone of contention, seems to have had no comprehension of the situation, for, whilst Joachim resigned his post, Grün quietly continued as before to play in the Court Orchestra with the title of *Kammervirtuoso.* Joachim made use of the freedom and independence thus gained by making many concert-tours, and in company with his wife he again visited the French capital. The following letter to his Hamburg friend Lallemant gives us a sketch of his plans at that time :—

"LONDON, 18*th February* 1866.

"DEAR AVÉ,—I was very sorry that I had to put you off this year, by way of a change. But perhaps it will be quite good for the Hamburg public if instead of 'toujours perdrix' they are for once served with Auer[1] as 'Auerhahn.'[2]

I have engagements in England until the end of March, and I am working hard and have at least the satisfaction of knowing that I am being of some benefit to my family. If only it did not mean such long separation! April and half of May I shall spend in the French provinces. I shall give four Quartetts in Paris, to which I am looking forward; the taste for German music is everywhere on the increase—a gratifying circumstance.

Your anxiety concerning Stockhausen's departure I can well understand. It is a great pity that he loses patience so quickly; he would soon have attained to much that is beautiful, and the future would have brought him more; but I cannot judge without knowing his reasons. That you are all making an effort to assign TO THE GREATEST MUSICIAN OF OUR TIME (I know what I am talking about), JOHANNES BRAHMS, of Hamburg, the position that is fitting for him, is

[1] Leopold Auer, the well-known violinist. [2] Woodcock.

hardly to be expected, knowing the antecedents of the Philharmonic Society. A period of suffering and misunderstanding seems always to be essential to the development of great genius, and perhaps the Philharmonic Society regard it as their duty to the 'Fatherland' (and there are always enough governing bodies to set the example!) to patriotically sacrifice themselves for the sake of Brahms' future—by denying it!—Your J. J."

In Paris, Joachim achieved such triumphant success with his interpretation of the great masters, that when the present writer visited the town two decades later he still heard enthusiastic accounts of it from musicians resident there. More especially after hearing the Beethoven Concerto and Tartini's "Devil's Trill" Sonata, their enthusiasm knew no bounds; and here also it was the musicians especially, who crowded round him with expressions of the greatest admiration.

Of the many demonstrations of honour which were shown to Joachim in Paris, the appreciation of Charles Gounod gave him the most gratification; after hearing the Beethoven Concerto, Gounod pressed his hand saying, "Votre jeu est si chaud et si sage en même temps."

Whilst Joachim extended his concert-tours in France as far as Bordeaux, his wife remained in Paris, where Berlioz was completely enraptured with her perfect performance of Gluck's arias. Any one who has read Berlioz's "Mémoires" will know how much this means.

In the meantime most remarkable things were

happening in Hanover. A charlatan, who had lived for some years in America, Satter by name, had come to Hanover; he was a pianoforte player, and not without a certain musical aptitude, and, having found ways and means to force an entry at Court, he was presented to the king. One evening the latter invited him to improvise on the piano, which he did, skilfully interweaving a melody which the monarch had himself composed. Being pleasantly surprised, the king asked him if he knew the origin of the tune which he had just played, to which the "learned Theban" replied—

"Yes, certainly, your Majesty; that melody is known to every child across the water!"

The flattered monarch was now decidedly inclined to favour Satter, and the cunning adventurer did not delay to make every use of this for his own purposes. His wishes and suggestions were met with such goodwill on the part of the king that he was even entrusted with the direction of a musical festival in Hanover. The foundation of a music school seemed near to its realisation when the unmasking of the swindler put a sudden end to his doings. The festival directed by Satter ended in a lamentable fiasco on the part of the director, and when it became known that the lady he had introduced at Court as his wife was not married to him, he was forbidden the country by command of the king.

This was the state of affairs that Joachim found

on returning to Hanover in the winter 1865–66, in order to enjoy a short holiday in his family circle after his fatiguing journeys. Joachim had now two sons: Johannes, the elder, was born on the 12th of September 1864; Brahms, who was his godfather, had given him his two songs with viola accompaniment as a christening gift. The second son, Herman, was born on the 24th of January 1866, and Joachim's friends, Herman Grimm and his wife and Bernhard Scholz, stood as his sponsors.

The happiness of the family circle had at that time known only one cloud: this was the sudden death of Joachim's father, which had caused him the deepest sorrow.

King George, on hearing of the heavy loss which Joachim had sustained, asked him to come to see him, and touched Joachim deeply by his efforts to show him sympathy.

In further conversation, the king expressed his sorrow that Joachim was no longer in his service, and told him that nothing now stood in the way of his re-entering it should he wish to do so, as Count Platen was no longer *Intendant.*

Joachim replied that also other matters, which had occurred in his absence, rendered it difficult for him to accept the king's offer.

Upon which the monarch replied, "Yes, my dear Herr Joachim, I know what you are referring to. The affair with Satter only went to prove how necessary you are to us. If you had remained here,

such things could not possibly have taken place. This is not my opinion alone, for it is fully shared by the Queen."

Most naturally this confidence and recognition of his services silenced all his doubts, and he declared himself ready to re-enter on his former duties.

On the 14th of June 1866 Joachim filled his office for the first and last time after his re-appointment. Jenny Lind and he were the soloists in that memorable concert in the Orangery at Herrenhausen, which took place on the evening of the same day on which the die was cast in Frankfort a/M. as to the fate of Hanover—whether that state was to remain an independent kingdom. The ominous silence after the music was broken only by the coming and going of adjutants who brought despatches, or by the low-spoken directions given to them by the monarch. Suddenly the king rose from his place and left the hall, as a sign that the concert was ended. The last despatch had brought the news that the Prussians had crossed the Hanoverian boundary at Minden.

That same night the king went with the crown prince to Göttingen, there to join his army and take command of it. As is generally known, the unfortunate monarch was defeated and went into exile, a regent being appointed for Hanover under the government of Prussia, and so it remains at the present day.

Joseph Joachim

about 1866

From a photograph by Mr. Cameron

Printed in Germany

After the capitulation on the 28th of June 1866, which was the introductory step to the embodiment of Hanover in Prussia, Joachim was asked by the new authorities whether he wished to retain his post. But the flight of the royal family had deprived him of his principal sphere of action, and he believed it to be his duty as a conscientious man to annul his life-contract. He now again chose to be free and independent.

With the exception of his repeated visits to England, where he now had a regular engagement during the London concert season, Joachim gave his chief concerts in the towns of Southern Germany. At the concerts he gave with Brahms in 1867 in Vienna, he scored brilliant triumphs such as have never, before or since, been known to any artist. Hanslick says :—

"Joseph Joachim, whose place as the foremost among all violinists is undisputed—even among his colleagues—is the living incarnation of the most exceptional and, at the same time, the most artistic and *spirituel* virtuosity. Technically, he is so near to absolute perfection that we are scarcely capable of detecting the imperceptible difference which separates him from it. At the same time, it is the grandeur of Joachim's interpretation which is its most prominent feature, and it is only after the performance that one realises his wonderful technique. How easy and sweet it is to enjoy this perfection, and how difficult it is to describe!

"The most bewitching tone, the sweetest and proudest that ever flowed from a violin, and a wonderful technique, which, at the same time, never seeks to be wonderful. Of all things, though, the quiet grandeur which pervades his

renderings remains Joachim's most characteristic feature, and the severity and purity of the style which strives to hide the charms of virtuosity rather than to accentuate them. It is not possible to bring forward greatness more unobtrusively."

In 1862 Brahms had moved to the imperial city on "the beautiful blue Danube," and had been welcomed there so warmly, both as composer and pianist, that he was entrusted with the directorship of the Viennese *Sing-Akademie;* but in 1864 he resigned the post, in order to lead a thoroughly independent life in Southern Germany and Switzerland. When his friend Theodore Billroth, the eminent physician, was called to Vienna in 1867, he was again attracted to the city, which from that time forth became his home.

The great and ever-increasing success which Joachim had in London had often caused him to consider whether it were not better that he should settle altogether in the metropolis. But the bonds which attached him to Germany, which he regarded as the real home of his art, proved too strong.

No other executive musician has ever been so closely bound up with German musical art as Joachim, and he is in thorough sympathy with the nature and feeling of the German people, and feels himself at home with their ways and customs. He loves the "Fatherland" as one cradled on German soil. With this feeling he

writes from London to Lallemant at the beginning of the sixties :—

"Now, you really need not fear that I shall become too English, for though I like being here better than in Hanover, I do not for one single day forget German spirit and feeling! London is now fairly forsaken by society, but it does me good to be for once in a great town without feeling the claims of public life."

This paragraph not only shows the motives which caused Joachim to stay in Germany, but which led him, now that he was no longer bound to Hanover, to settle in a large town.

The town in which he hoped to find a fruitful field for his labours, or rather where there seemed a prospect of making one, was Berlin, which was growing rapidly as the capital of Prussia after the recent victories of war.

In the autumn of 1868 he moved to Berlin with his wife and three children ; for his eldest daughter, Marie, had been born on the anniversary of Franz Schubert's birthday, 31st January 1868.

For three decades Joachim has been the most distinguished figure in music in the Prussian capital.

CHAPTER XII

BERLIN (1868–1899)

Music in Berlin before and at the time Joachim settled there—The Hochschule founded—Hochschule opened—Public performances of Hochschule—The "a capella" choir—Ernst Rudorff—Bach's Passion music—Richard Wagner—The Wagner cult—Violin-playing—List of Joachim's pupils.

The Prussian capital would repeatedly have been in a position to take an important part in musical history if any one had understood how to give the musicians who resided there, fitting scope for their labours, or to secure for the town other artists of note when opportunity arose. A certain justification may be found in the fact that after the Seven Years' War the treasury was so exhausted, and the citizens had sacrificed so much property, that it was impossible to scrape together the few hundred thalers which would have sufficed to secure for Berlin the services of Philip Emanuel Bach, the father of modern instrumental music.

The son of the great Johann Sebastian, who had hitherto been known as the "Berlin Bach," had in 1767 to seek his livelihood in another place; henceforth he was known as the "Hamburg

Bach,"[1] after the town which harboured him thereafter until his death.

Another opportunity also was neglected for placing Berlin on the same footing in music as it held in science, although after the excitement of the war was past, favourable conditions prevailed.

Fichte's[2] "Orations to the German People" had as entirely failed in their purpose as if they had never been held. In 1812, although Weber's opera, "Silvana," had achieved great success in Berlin, and the people were wild with enthusiasm over his melodies to Körner's *Leyer und Schwert*, the composer himself received no material recognition; and Spontini was appointed to the highest musical dignity at the Prussian court, with greater honours than had hitherto been bestowed on any German musician. It was not until the production of *Der Freischütz* in 1821 that they awakened to a sense of Carl Maria von Weber's greatness, and even then they made no attempt to induce him to quit Dresden. But their shortsightedness was even more reprehensible in the case of Mendelssohn's proposed appointment. Every lover of music must feel indignation when they read[3] how Mendelssohn's plain

[1] In what respect the originator of the modern sonata form was held by his contemporaries is shown by Joseph Haydn's comment, "For what I know, thanks are due to Philip Emanuel Bach!"

[2] Johann Gottlieb Fichte (1762–1814), celebrated for his philosophical writings, his noble patriotism, and his energetic character. His "Orations to the German Nation" were intended to arouse the people of Prussia to shake off the Napoleonic yoke.

[3] See Mendelssohn's letters, written during the forties to his brother Paul, and to the *Geheimrath* Massow, &c., which deal with the question.

and simple demands were exaggerated and complicated by the council in Berlin specially called to deal with the matter. As Mendelssohn's conditions, "which would have made it a possibility for *every* good musician to interest himself for the cause," were not accepted, it is no wonder that Mendelssohn, after much time spent in idle conferences, withdrew in righteous anger and retained his position as director of the *Gewandhaus* concerts in Leipzig, where he also founded the conservatoire which raised the town, for several decades, to the position of the musical capital of Germany.

It cannot be denied that certain of the Prussian monarchs have entertained warm sympathy for music—notably Frederick the Great, who was a performer of no mean skill, and also Friedrich Wilhelm IV. It was through want of action that Berlin failed to gain the artistic position which it should have held. This was the more to be deplored as Germany had for more than two centuries indisputably taken the lead of other civilised nations in music. Also in Prussia the nobility, the class which in other countries was eager and influential in the patronage of the fine arts, took so little interest in the development of music that Max von Weber, in his biography of his father, wrote :—

"The influence of the Northern German nobility upon the development of science and art and in public spirit is practically nil, whereas in Austria some noble name is always connected with any advance in culture."

For these reasons the cultivation of music in Berlin laboured under great disadvantages, and was wholly dependent on the support and interest of the general public. Private undertakings and musical societies are of such importance in the musical life of Northern Germany, especially in that of Berlin, that they quite put in the shade the influence of the State in this connection. The *Sing-Akademie*, founded in 1791 by Fasch, Stern's Choral Society (1847), which was the forerunner of Stern's Conservatoire (1850), the Berlin Symphony Orchestra, under Liebig, and Bilse's Orchestra are speaking proofs of the interest and understanding of the people; and perhaps in no other town has musical culture been so directly the outcome of a popular interest as in Berlin. The Symphony Soirées of the Royal Orchestra, which were instituted by Wilhelm Taubert in 1842, have had a certain share in the musical life of Berlin, but as the prices of admission have always been high, these soirées existed mainly for the wealthier classes, and in their programmes the names of living composers figured but seldom; indeed, it is only in recent years that these symphony evenings at the Opera House have been an important factor in the public musical life of the Prussian capital. Statistics show that at the beginning of the sixties there were not more concerts in Berlin throughout a whole year than now take place within a month. Among the concerts of that period, those instituted by Robert Radecke with

Liebig's orchestra deserve to be specially mentioned. It is to Radecke that Berlin owes its thanks for the introduction of Robert Schumann's orchestral works, which, even after the death of the composer, were still neglected by the Royal Orchestra.

Of great executive musicians, only two were resident in Berlin for any length of time—Hans von Bülow and Ferdinand Laub; but neither held positions worthy of their talents and aims. Bülow gave piano lessons and Laub violin lessons in Stern's Conservatoire. The eminent Bohemian violinist instituted quartett concerts in company with R. Radecke, Richard Wuerst, and Dr. Bruns, and trio soirées with Bülow and the 'cellist Wohlers; but his official position was such in the Royal Opera House that he had to play the violin solos for the ballets. The state of musical affairs in Berlin at that time must indeed have been invigorating! It was very seldom that strange performers came, for even the most celebrated obtained little remuneration. Heinrich Ehrlich relates that he happened to be paying a visit to Joachim in 1865, when the caretaker of the *Sing-Akademie* brought him the net profits of his concerts, and that the incomparable artist shook his head and remarked drily, "It was not like this in Vienna."

After the Campaign of 1866 Berlin attained an ever-increasing importance in politics, and side by side with this the musical life of the

capital increased. Several eminent artists made protracted sojourns there, and the visits of celebrities became more numerous. Among the former may be mentioned Clara Schumann, J. Stockhausen, B. Scholz; among the latter, Brahms and Wagner. Whilst, however, these artists exercised only a fleeting influence on the musical life of the capital, Joachim's migration thither marks a new era in the musical life of Berlin. Soon after his first appearance in this town it had been urged in influential quarters that his extraordinary talent should be gained for the town at any price. After Joachim's repeated visits during the fifties and sixties this wish was ever more warmly and eagerly supported, until after he had settled there direct negotiations were entered into with him which resulted in the foundation of the "Königliche Hochschule für Musik" in 1869.

It had been the intention of the Government to establish concerts on a grand scale with the material at the disposal of the Royal Opera, and different private institutions; but the question that had played such an important part in Mendelssohn's refusal to accept an appointment was again brought into the foreground. As the scheme could not be realised in consequence of this, it was abandoned in favour of the establishment of a music school, with Joachim as director, and it was hoped that eventually finished performances would be given by musicians trained in

the school. Every effort was made to secure the services of Frau Schumann, Brahms, Stockhausen, Chrysander, &c., but without favourable result, and in the autumn of 1869 the *Hochschule* was formally opened with Joachim, de Ahna, Schiever, for the violin; W. Müller (violoncello); Ernst Rudorff, A. Dorn, and Haupt (piano and organ); and B. Härtel (theoretical music); and on the 1st January 1870 Friedrich Kiel joined the staff as professor of composition. At the same time Joachim instituted his quartett evenings in the *Sing-Akademie* with Schiever, De Ahna, and Müller, concerning which more hereafter.

In the summer of 1870, before the first term at the *Hochschule* was ended, the Franco-Prussian war broke out. While the battles were being fought on French soil, which brought about the unification of the German peoples and the reconstruction of the empire, those at home were groaning under the oppressive influence which the *Cultusminister*,[1] H. von Mühler, with his retrogressive ideas, attempted to exert upon the intellectual life of the people. Joachim's appointment to the directorship of the *Hochschule* secured him by contract the free choice of his staff. Besides this, he had made the condition that no alteration of any kind should be made without his sanction. When, from purely personal grounds which we need not here explain, Mühler took it upon himself to dismiss Ernst

[1] Minister of ecclesiastical, educational, and artistic affairs.

Rudorff, the pianoforte professor, without consulting Joachim, the latter was so annoyed at this infringement of his rights that he stated that unless Rudorff's dismissal was recalled he would send in his resignation and lay the whole matter before the king, who was then in France. On the result of his complaint he wrote to Lallemant, 19th December 1870:—

"The king, through the medium of his private secretary, has answered my petition in the most friendly manner, saying on no account can he accept my resignation, as the young institute cannot dispense with my services as director, and that in the matter of the vacant professorship I am to be guided by my sense of duty absolutely, *without reference to certain recent events;* that in future the school shall enjoy greater independence in the management of its affairs. Is that not splendid of the fine old man? It remains to be seen what Herr von Mühler will do when I insist on the unconditional re-appointment of Rudorff, but from the king's words I suspect he is prepared for it."

As a result of this conflict, relations became so strained that Joachim refused to have any further personal dealings with the minister; this led to the formation of the joint curatorship of Messrs. von Keudell, Löper, and Kiel, these gentlemen acting as the official go-betweens of Joachim and Mühler. The dispute ended in the complete victory of Joachim, for the re-appointment of Ernst Rudorff was graciously sanctioned by King William, and the justice of his claims were unreservedly recog-

nised. The *Kladderadatsch* followed every phase of the dispute and adorned it with innumerable epigrams, producing the following skit on the 15th of January 1871 :—

„In Nibelungen Weise."

„Uns ist von einem Fiedler erzählt in alten Sagen,
Der mit dem Fiedelbogen der Helden viel erschlagen,
Nicht Wamms noch Eisenpanzer kunnten ihm widerstehn,
Vor seines Bogen Streichen mufsten sie in die Breste gehn.
So wird man einstmals preisen den Fiedler Joachim;
Was keinem nie gelungen, das ist gelungen ihm:
Des Feindes Wamms mit Schrecken durchhieb er ganz und gar,
Ob es gleich siebenfellig und schier gefeit von Zauber war.
Der Zauber ist gebrochen, kein Balsam nimmer wirkt;
Der Feind vor Schmerz sein Antlitz in der Frawe Busen birgt.
Dahin ist seines Armes einstmals so wuchtige Macht —
Das hat mit seiner Fiedel der Geiger Joachim vollbracht."[1]

With the resignation of the minister von Mühler in 1872, the first dangers which had beset the infant institution were overcome. The formation of classes for all kinds of orchestral instruments, the appointment of Adolph Schulze as the foremost teacher of singing, and the formation of a choral class, which soon followed, the conditions essential for the rapid growth and the far-reaching influence of the school, were established.

The nomination of Philipp Spitta to the teaching staff and managing committee did much to further the general success of the school. As Joachim, the

[1] The above skit is inserted in the original because being a parody it would lose its point by translation. Those who are familiar with the great epic, the *Nibelungen Lied*, will be able to appreciate it.—*Tr.*

unparalleled interpreter of our classical masters, is to be regarded as the embodiment of the artistic ideal of the school, so was Spitta the most faithful helpmate and adviser in all questions which demanded thorough scientific knowledge. In his official capacity he was Joachim's right hand; in his private life, one of his most faithful and intimate friends.

. . . . . .

The *Hochschule* opened in September 1869 with nineteen pupils; three years later the numbers had increased to over a hundred, and reached in 1890 two hundred and fifty. Although it is the first interest of the institution to lay chief stress on the quality of its students, the present limits of space and teaching staff forbid the admission of more than that number. Moreover, the grant from the Government is so absolutely fixed that it is only in very rare cases that any exception can be made. At the opening of each term the applications for admission are so numerous that if the directors would and could admit all the candidates the institution would be at least three times as large.

In May 1873 the students of the *Hochschule* gave their first public performance, the orchestra being most enthusiastically received by the public, the strings especially calling forth storms of applause with their rendering of the fugue from Beethoven's C major Quartett Op. 59. The even standard of artistic training, the strict technical discipline which

the young players exhibited, and their firm faith in their master, whose every sign they instinctively understood and obeyed, brought about performances for which no word of praise can be too high.

The choir being weak in numbers had at first a much more difficult position, but in a short time it won warm recognition from competent judges. For music-loving circles who abstained from party feeling, the *Hochschule* performances (which from their institution until the year 1883 had numbered thirty-five) were a source of the greatest artistic enjoyment. The care in selection and performance of the works, in which every possible style was faithfully represented, and the ardour with which the young disciples set about their work, gave these concerts more than a passing importance; indeed, they have served as the standard for several other institutions, both in Berlin and in other towns of Germany, and have thus abundantly fulfilled the hopes kindled by the appointment of Joachim as director.

The *Hochschule*, "a capella" choir, which was founded on the 1st of October 1884, must also be mentioned here; the present writer believes he coincides in opinion with those who have a right to judge, when he maintains (even if he be suspected of writing *pro domo*) that its performances are not only regarded as a standard, but surpass those of all other choral societies throughout Germany.

As has already been mentioned in connection with the Mühler quarrel, the choice of teachers at the *Hochschule* rests entirely with Joachim, and most conscientiously has he used this power, entirely thrusting personal feelings into the background. His very impartiality has often evoked violent opposition from musicians who confidently expected to be appointed by Joachim to the staff of the new institution. Besides this, Rudorff's appointment served as a pretext for their hostile attitude towards the *Hochschule*. The present writer hopes, by stating the facts fully and impartially, to be able to finally clear up all doubts of those concerned.

Rudorff's friendly relations with the family of Herr von Mühler were well known, and it was popularly alleged to Joachim's discredit that the appointment had been made in the first place for this reason, although Rudorff's musical qualifications were not such as fitted him for such an important post. The real facts of the case, however, show that Joachim had met Rudorff[1] when only twelve years of age, and in December 1852 had heard him play several times at Wilhelm Grimm's house. The warm encouragement which Joachim had given

[1] Ernst Rudorff (b. Berlin, 1840) ranks as a musician among the most distinguished of living Germans. He has much talent for pianoforte playing, but an unfortunate nervousness prevents him from exercising it much in public. He is a very good teacher, and numbers Mdlle. Janotha among his pupils; but his greatest gifts are shown in composition. His musical style is founded on the romantic school of Chopin, Mendelssohn, and Schumann, and especially of Weber. He will be longest known for his instrumental music, which includes many pianoforte pieces, a sextett for strings, other chamber music, and several orchestral works.

to the boy's performances were the chief reasons of his later having taken up music as a profession. A warm friendship arose between the two, and Joachim, by playing the leading violin in Rudorff's sextett, gave public proof of his regard for the latter as musician. That their intercourse gave Joachim pleasure is evident from the fact that he frequently joined his young friend in ensemble-playing. Rudorff, who had been educated at the universities of Berlin and Leipzig, combined a thoroughly cultivated mind and high musicianship. It is therefore easily to be understood that Joachim immediately thought of assigning to him a position of trust when forming the *Hochschule*. Rudorff had already made his name known, having given many concerts with Stockhausen, and been a teacher at the Cologne Conservatoire, and conductor of a Bach society there founded by himself, and it was he who first published the score of Weber's "Euryanthe." Rudorff was so well pleased with his position in Cologne that he at first refused Joachim's offer of a post in the Berlin *Hochschule*. However, as Joachim's attempts to gain the services of either Brahms or Frau Schumann had proved fruitless, he wrote the following letter to Rudorff:—

"BERLIN, 18*th June* 1869.

"MY DEAR FRIEND,—The enclosed letter from Frau von Mühler has been in my hands for some days. It was written at my request, for I always come back to the point

that it would be most desirable for our scheme (and, pardon me, for you too) if you would fall in with our plans. My excuse for applying to you a second time is that what was a month ago a mere project has now become a living organisation. I have bound myself to found a class for instrumental music (that is, for the reproduction of it), and have taken the position for life—a thing I never sought for—and can inform you that I have already succeeded in engaging the services of Heinrich de Ahna and those of the 'cellist Wilhelm Müller (of the Müller Quartett) as colleagues. I cannot sufficiently praise the energy of the Minister, and you see the whole thing is genuine. I cannot tell you how glad I should be if you could see your way to join us, and act as my substitute during my annual visit to England, and as teacher of the pianoforte and playing from score. We will try to make your life among us pleasant, and will join you in playing all the best chamber music. This is all that I can offer you at present, but I hope that a concert orchestra may be formed and that there will then be other interesting work for you to do. Believe me, it is not pure egotism that again urges me to apply to you, for I cannot see without regret that you should obstinately cut yourself off from taking a part in a centre of culture such as Berlin. I do not wish to preach, but from experience I can tell you how bitterly I regret having remained too long in Hanover. Besides, we will give you holidays in the summer—say two months, time enough to collect your ideas. And just think how pleased your parents will be, who so unselfishly put their own feelings on one side for your sake. But forgive me if I go too far with my persuasion. I am friend enough to understand that the answer 'no' will simply mean that you prefer to stick to your present prospects.—Yours, JOSEPH JOACHIM."

This shows clearly that the effort to secure Rudorff for the scheme was unquestionably the

result of a desire on Joachim's part to attract to the newly-founded institution teachers who would be valuable helpers and professors of the same artistic creed. The fact that Joachim used Frau von Mühler's support makes not a whit of difference. Just as Herr von Mühler was charged with having effected Rudorff's appointment to the *Hochschule*, the appointments of Spitta and Schulze were laid to Joachim's door; Spitta was dubbed by the resident musical literati as "The schoolmaster,"[1] and was regarded as an intruder whom Joachim with crass blindness and ignorance had raised to a false position by assisting to appoint him to the two chairs,[2] from whence, it was alleged, he would expound his own dilettante ideas on the subject of the science of music. It is not the present writer's intention—nor does it come within his province—here to deal with the attacks made upon Bach's celebrated biographer. Rather is it left to the judgment of the reader to form his own opinion of the ringleader of the affair, Herr August Reissmann, from the statement of facts that follows.

In Chrysander's *Musical Calendar* (vol. ii.), Heinrich Bellermann, the able authority on the subject of ancient music, speaking of "Reissmann's History of Music," points out that the author of that work has furnished complete proof of his

[1] Spitta was a professor of the Greek language before he came to Berlin.

[2] Professor of Musical History at the University of Berlin, and at the *Hochschule* also.

incapacity, that the whole work teems with gross errors, unfounded statements, and false deductions; and accuses the author, moreover, of plagiarism of the worst kind. Every unbiassed reader must admit that Reissmann has no right to accuse such men as Chrysander and Spitta of dilettantism, for he himself has no claim to the title of scholar.

To turn to Reissmann's "exposure" of Joachim, it is based on the assertion that Joachim's "*camaraderie* was not exactly exalted," inasmuch as through the frequent performance of Brahms' works he had become merely a one-sided "partisan," who, "in accordance with the dilettante fashion of our days, sold himself body and soul to his own chosen saint." Such nonsense dies a natural death, for the results have clearly shown that Joachim was right in the immovable attitude he took towards Brahms. Posterity will doubtless regard this appreciation of Brahms as one of Joachim's most valuable services to art.

In a similar manner, Schulze's appointment was attacked, and both he and Joachim were subjected to unbounded insult—the chief cause for complaint being found in the fact that, when public concerts were given by the *Hochschule*, the male voices were augmented from the cathedral choir, and that several teachers took their places in the orchestra. It must be remembered that in the negotiations which the Government had carried on with Joachim in order to secure his services for the capital, the

scheme of giving finished performances of great works had taken a prominent part. It was, therefore, not only their object to show the capabilities of the school in the best light, but at the same time to produce difficult and comprehensive works in a way unattainable by amateur societies. As an example, the performance of Bach's "St. Matthew Passion" may be here quoted. It took place in the Garrison Church, a second organ was put up, and Joachim collected ten or twelve *oboi d'amore* and other obsolete wind instruments for the occasion. A performance of the Passion music to "St. John" took place in the summer of 1894, the like of which had never been known, and which could not easily be repeated. The present writer and Rudolf Lentz learned to play the *viola d'amore* for the occasion, and the 'cellist Leo Schrattenholz, the *viola da gamba*. This performance was not public, but the chorus and orchestra and an audience of from 700 to 800 people were enabled to hear the work in its original setting. The engagement of a few cathedral choristers to give balance to the chorus is surely not to the discredit of the school, which depended upon its own strength in all important matters; and certainly in an orchestra where the strings number from fifty to sixty, three teachers can make but little difference.

At the present day, when the *Hochschule* concerts take place only before a small and invited audience, the professors frequently play in the orchestra from a sheer love of playing and the pleasure of

taking part in an important work under Joachim's bâton.

Even Richard Wagner could not refrain from congratulating his former partisan on his appointment to the new office. In his wonderful essay "On the Art of Conducting," he writes :—

"I understand that under the auspices of the 'Royal Academy of Arts and Sciences in Berlin,' a *Hochschule* for music has been founded, and that the well-known violinist, Herr Joachim, has been appointed as principal. To have organised such a school without Herr Joachim would have been a great mistake. The reason I hope such great things of him is that, from my experience of his playing, it seems to me that this *virtuoso* understands and puts into practice exactly that art of interpretation which I hold necessary for our great music, and in this he appears to me, next to Liszt and his followers, as the only one among musicians known to me to whom the above remarks apply. It is a matter of indifference whether, as I learn from other quarters, Herr Joachim objects to be placed in this category; for in considering what we are really able to do, our assertions are of no consequence—only the real truth. If Herr Joachim thinks it useful to state that he has educated his power of interpretation so beautifully by his intercourse with Herr Hiller and R. Schumann, we can let the matter rest, provided he always continues to play in such a way that the result of many years' intimate intercourse with Liszt remains apparent. I also think it fortunate that in the scheme of a 'Hochschule für Musik' such a great master of interpretation should have been immediately thought of: if to-day I had to make an opera conductor understand how to conduct anything, I would rather refer him to Frau Lucca than to the late *Kantor* Hauptmann of Leipzig, even were the latter still living. I am at one with the simplest public and also with

the distinguished friends of opera, for I believe only in those who really produce something, and from whom something penetrates to our ear and to our heart. Nevertheless, it would seem to me to be a doubtful matter were I to see Herr Joachim sitting on the high seat of the elect of the academy with only a fiddle in his hand, for I feel about the fiddlers as Mephistopheles did about 'Beauties,' of whom he always thought in the plural. It is said that the bâton did not suit Joachim; and his compositions seem to have given more sorrow to him than joy to others. How it is possible to direct the 'High School' alone from the 'high stool' of leading violinist is not clear to me. Socrates at least was not of the opinion that Themistocles, Kimon, and Pericles were fitted to lead the State to prosperity because they were able field-marshals and orators; for unfortunately the results they attained, proved to him that statesmanship became them ill.

"But perhaps this is not the case with music. Only one other thing makes me doubtful. I am told that Herr Joachim, whose friend, J. Brahms, hopes to profit by a revival of Schubert's song-tunes, expects the advent of a 'new Messiah' in music. But really he should leave this expectation to those who made him the *Hochschule* master! I, on the contrary, call to him, 'Go on and prosper'; and should it fall to his lot to be this Messiah himself, he may at least hope that he won't be crucified by the Jews."

It had been clearly Wagner's intention to finish his article with a *Coda* of actual interest; in this he undoubtedly succeeded, but the concluding paragraph bears no relation to the rest of the article, which is full of valuable hints and suggestions which every musician will do well to lay to heart. This thrust at all fiddlers can only have one meaning, namely, that he holds them as a class totally

unfit ever to officiate as conductors of great choral and orchestral works! The most superficial glance at musical history affords us ample proof that in every decade there have been conductors who have begun life as violinists—even celebrated ones. There is no reason why a violinist should not be capable of mentally grasping and digesting a work in such a way as to secure a perfect and finished performance of it, himself at the head of the chorus and orchestra.

Wagner himself in many places in his writings loudly sings the praises of Spohr and Habeneck as conductors, and they were most certainly violinists. On the contrary, it is more natural that musicians who are thoroughly familiar with orchestral instruments and possess the ability to read from the full score, are much more likely to feel at home at the conductor's desk than a pianoforte player, who, as a rule, has no knowledge of the complicated apparatus of an orchestra. And if, latterly, some of the celebrated conductors have been recruited from the ranks of pianists, of whom Bülow was the most brilliant example, it is not to their knowledge of the piano that they owe their success, but to their innate talent. However, it is better to be master of one instrument, no matter which, than, as was Wagner's case, of none.

If Wagner had actually heard Joachim conduct, and had then adversely criticised his performance, his opinion would have carried weight, but, as a matter of fact, his remarks may be considered merely as jocular verbosity.

The Berlin "Wagnerians" had plenty of leisure in which to carry on the persecution of Joachim begun by their chief. The reference to Brahms furnished them with a ready excuse. They dubbed him "Anti-Wagnerian," and treated him accordingly, because he no longer assisted so eagerly in the production of Wagner's works as he had done in former years. In a former chapter it has been shown that Joachim's withdrawal from the "New German School" was occasioned by the extravagant propaganda of the followers of Liszt and Wagner. But it is clear that he was far from being an anti-Wagnerian, otherwise would he have produced at the *Hochschule* whole acts from "Lohengrin" or the "Flying Dutchman," or have conducted in public concerts the "Faust-overture," the "Siegfried Idyll," and the preludes to "Meistersinger" and "Tannhäuser"? Joachim has always had deep respect for the genius of the Bayreuth master, and can estimate better than others his importance in the history of music. On the details of Wagner's productions, Joachim makes use of his right to pass criticism freely, just as he would on the works of any other composer about whose merits the last word has not yet been spoken. Moreover, he possesses in no common degree the power of separating in his mind the man and the object of his criticisms. Early in the sixties he wrote as follows to Lallemant:—

"The Wagner cult is not nearly so powerful here as in Vienna: the ovations given here were merely hasty affairs.

There was no trace of enthusiasm for him among the general public. However, that such a remarkable man is not ignored, is as it should be; I shall have to take up arms against you in defence of Berlin! Compared with slovenly performances of the director here, Wagner's scholarly presentation of a Beethoven symphony was refreshing, and that is what we owe to his presence here. The fellow lives in the music he is performing, and he has the true conductor's gift of imbuing the orchestra with his feeling: at the head of it he is quite a MAN. If he were only as modest as he is able, it would be all right, but unfortunately this is not the case."

This is the standpoint of an honest mind which appreciates what is good, but does not scruple to give blame where it is due. Alike in matters of daily life as of art, while Joachim entertains the highest admiration for all that is beautiful in Wagner's works, only the most pig-headed can dispute his right to condemn many passages in the later musical dramas as dreary, dull, and hideous—nay, repulsive. So much for the charge of "Anti-Wagnerianism" against Joachim! It should be stated that Joachim and the *Hochschule* remained discreetly silent under all these attacks, and never departed from the reserve which characterises all their actions. The wisdom of their silence, admirable though it may have been, is nevertheless questionable. It was, however, no wonder that the pamphlet published by Deppe was not considered worth contradicting. It was well known to those concerned that Deppe[1] was only a lay-figure, and that the real

[1] *v.* H. von Bülow's "Briefe und Schriften," iii. p. 387. "Manns contra

author was to be found elsewhere. In the matter of the other charges, the present writer inclines to the view which experience had taught the two greatest German writers on music, that a brisk war with the pen brings matters more rapidly to an issue than the patient resignation to a verdict of time. In the meanwhile, however, the position adopted by the school had the result that the work of the institution was calmly judged by the press and public, and that it eventually brought about a revulsion of feeling in favour of the *Hochschule*. The present writer does not wish to give the impression that in his opinion the *Hochschule* is perfect in all its arrangements. On the contrary, he is very well aware of all its shortcomings; but where is an institution formed by man to which these same complaints cannot be applied?

These explanations are intended merely to show that the onslaught made on the *Hochschule* sprang entirely from personalities. In 1882 the two portions of the school amalgamated. It had previously consisted of a department for composition with Friederich Kiel at the head, and a department for all kinds of instrumental playing under Joachim. Since then four departments exist in the institution, *i.e.* Composition, Singing, Orchestral Instruments, Pianoforte and Organ. The heads of these departments and the business manager, Dr. Spitta, formed

Wagner," that is indeed just like "Deppe contra Joachim," which, regarded from the most generous point of view, merits censure.

the governing body. Until 1895 the chairman was changed annually, according to alphabetical order; at the present time, however, Joachim is again the sole director of the school. The chair of composition had become vacant owing to the death of Friederich Kiel, and on 1st of October 1885 it was offered to Heinrich Freiherr von Herzogenberg, who filled this office until 1887, when he was forced by ill health to resign, and was succeeded by Woldemar Bargiel, the step-brother of Clara Schumann. However, at his death in 1897, Herzogenberg again took the office at the *Hochschule*, and is at the present time one of its most valued professors.

In 1883 the directors decided to discontinue the public concerts and substitute in their place musical evenings, to which the public should be admitted by invitation. This resolution was formed on account of the great difficulty experienced in maintaining a standard of equal merit in the orchestral performances, for the continued excellence of which permanent members are necessary. As far as the strings are concerned the change caused by the passing in and out of old and new scholars was not material, for there are always on hand a goodly number of experienced students who can make up for the difference of the raw recruits. With the wood and brass, however, this is different, the continual change making itself felt very strongly. As can only be expected, when the wind players become proficient they seek permanent engagements.

If, however, no substitute is forthcoming, the conductor has all his work to begin again. The fact that the *Hochschule* performances are private, must not however lead to the conclusion that they are not eminently good in quality; on the contrary, at a great number of these musical evenings performances of such finish are to be heard that they must satisfy even the most exacting. And if the *Hochschule* makes an exception to its rule, as in 1897, when a performance of Brahms' Requiem was given at a great concert for the relief of the sufferers from the floods in Silesia, and Joachim played the Beethoven Concerto with the students' orchestra, even hostile critics must admit that the performances are worthy of all respect.

. . . . . .

It would be difficult to find another who would fulfil the duties incumbent on the director of the *Hochschule* in the same conscientious manner and with such self-sacrificing zeal as Joachim has done. Only the purest idealism, and the knowledge that he is engaged in work of a far-reaching and valuable character can explain why he has lavished such an immense amount of time on his creation. It has cramped the freedom of his actions and made demands on his time beyond the comprehension of even his intimate friends and fellow-artists. For while other artists employ their leisure for composition, or in extensive concert-tours, Joachim is the greater part of the year at his post in Berlin, and

makes use only of the three winter months for touring. It will be also seen that pecuniary considerations can have had little weight when one thinks that he could in one week have earned more in concert fees than the whole sum of his yearly salary as director of the *Hochschule;* and to any one who knows Joachim's simple and dignified manner, it will be clear that titles and distinctions are of little consequence to him. Pure love of his work and entire devotion to it alone make his rare unselfishness comprehensible. In return for this, however, he can look in proud satisfaction at the brilliant results which his teaching has produced, for not one of the most celebrated pedagogues of violin-playing can produce such an array of good pupils, many of whom are most distinguished. Just as his performances in the concert-room have become a model for every executive artist with high ideals, so in the last half century has he placed the stamp of his individuality upon the art of violin-playing. Through his numerous pupils, who will carry his teaching well into the next century, he has provided for the future of his art, and coming generations will realise that "his spirit has breathed upon them." The present writer would like to give here a technical explanation which he feels is necessary to the subject.

Among the music-loving public at large, and even in the circle of his intimate acquaintance, the "Joachim School" is often spoken of, as if Joachim

was the inventor and founder of a new and specific art of violin-playing. This is both correct and incorrect. Incorrect inasmuch as that Joachim's technique, *i.e.* his mechanical manipulation of the violin, does not originate in him, but in Joseph Böhm's teaching, which again has its origin much further back in the traditions of the old French School. If we trace Joachim's forebears in art further back than Böhm, who was a pupil of Rode, we see that he is the direct lineal descendant, through Viotti, Pugnani, and Somis, of Corelli, the worthy founder of the Roman School. From this point of view it is clear that to speak of the "Joachim School" is incorrect, for it really consists of the cultivation and inheritance of the classical Franco-Italian traditions which, passing through Vienna, have now found in Berlin the ablest and most distinguished representative. It is a striking proof of the importance of Joachim's playing, and that of his pupils, that they are erroneously spoken of as "The German School" in comparison with the modern Franco-Belgian. The violin-teaching of Joachim rests upon that of three great masters of the classical French School—Viotti, Rode, Kreutzer—who modelled themselves on the pattern of the "bel canto" of the old Italians. But as in the musical life of Italy to-day Palestrina, Corelli, and Tartini are practically dead, so musical France has lost almost every trace of the greatness and importance of her ancient school of violin-playing. As cen-

turies ago multitudes of German musicians made pilgrimages to Italy in order to learn at the very cradle of instrumental music, so to-day Italian and French students flock to Berlin to learn at the German capital how their forefathers practised the art of fiddle-playing. It is, however, right to bring Joachim's name into connection with the dawn of a new era in the history of violin-playing, inasmuch as that he, in giving a new import to the traditions inherited from his predecessors, has adapted them for the pursuance of his own high ideals. He is the first who has played the violin, not for its own sake, but in the service of an ideal, and has lifted up his calling from the rank of mere mechanical skill to an intellectual level. In this way he has wrought in his own sphere what the great creative geniuses of Germany did, who borrowed beautiful musical form from Italy and imbued it with German spirit. And as he was first in time, so is he the first in rank, not only in the more limited sphere of those among musicians who are violinists and those violinists who are musicians, but in the whole realm of executive musical art. Carl Tausig expressed this in the words, "He throws light on the mystery of a Beethoven composition as no other can."

In order to give the reader a better idea of Joachim's activity as teacher at the *Hochschule* (he has never given private lessons in Berlin), the present writer has made the following selection from

the list of his pupils,[1] who number about 300 in all. This will also give some idea of the influence which he exercises on music of the present day through the medium of his disciples :—

I.

1. Miss Dora Becker, America.
2. „ *Emma Borchardt, Berlin.
3. „ Nora Clench, England.
4. „ Eleonora Jackson, America.
5. „ Geraldina Morgan, New York.
6. „ Maud Powell, America.
7. „ Betty Schwabe, Berlin.
8. Mrs. Liddell (*née* Shinner), London.
9. Madame Soldat-Röger, Vienna.
10. Miss Gabriele Wietrowetz, Berlin.

II.

1. Messrs. Arbos, Prof. Royal College of Music, London.
2. „ Bandler, *Konzertmeister*, Hamburg.
3. „ Beel, San Francisco.
4. „ Bild, Paris.
5. „ Blankensee, *Konzertmeister*, Nuremberg.
6. „ *Bleuer, *Konzertmeister*, Berlin.
7. „ Bögner, America.
8. „ Brode, Professor, *Konzertmeister*, Königsberg.
9. „ Brun, *Konzertmeister*, Zürich.
10. „ Courvoisier, Liverpool.
11. „ Davidson, *Konzertmeister*, Danzig.
12. „ Eldering, *Konzertmeister*, Meiningen.
13. „ Ellenberger, Nottingham.
14. „ Exner, *Kammervirtuos*, Berlin.

[1] The author begs those pupils of Joachim whose names do not appear in this list to forgive him for the omission. Space prevents the printing of a complete list, in addition to which the records of three years are missing.

* Dead.

15. Messrs.*Farkas, Budapest.
16. ,, Freund, *Konzertmeister*, Berlin.
17. ,, Friedrich, London.
18. ,, Axel Gade, Copenhagen.
19. ,, Gompertz, Prof. at the Royal College of Music, London.
20. ,, Gregorowitsch, Berlin.
21. ,, Gülzow, *Kammermusiker*, Berlin.
22. ,, Hänflein, *Konzertmeister*, Hanover.
23. ,, Hagemeister, *Kammermusiker*, Berlin.
24. ,, Halir, *Konzertmeister*, Prof. at the *Hochschule*, Berlin.
25. ,, Hess, *Konzertmeister*, Cologne.
26. ,, Himmelstoss, *Konzertmeister*, Breslau.
27. ,, Hösl, *Kammermusiker*, Munchen.
28. ,, Holländer, Professor, Berlin.
29. ,, Hubay, Professor, Budapest.
30. ,, Jacobsen, Prof. at the *Hochschule*, Berlin.
31. ,, Jahn, *Konzertmeister*, Bern.
32. ,, Kahl, *Konzertmeister*, Zürich.
33. ,, Keményi, *Professor*, Budapest.
34. ,, Kess, *Kapellmeister*, Moscow.
35. ,, Koch, *Konzertmeister*, Magdeburg.
36. ,, *Kotek, Teacher at the *Hochschule*, Berlin.
37. ,, Kruse, Professor, London.
38. ,, Kummer, London.
39. ,, *Lentz, Professor, Budapest.
40. ,, Listemann, Chicago.
41. ,, Ludwig, London.
42. ,, Markees, Teacher at the *Hochschule*, Berlin.
43. ,, Marsick, Professor at the Conservatoire, Paris.
44. ,, Melani, Buenos Ayres.
45. ,, Messias, *Konzertmeister*, Rotterdam.
46. ,, Meyer, Professor, Berlin.
47. ,, Müller, *Kammermusiker*, Berlin.
48. ,, Müller, *Konzertmeister*, Wiesbaden.
49. ,, Müller, Leeds.

* Dead.

50. Messrs. Nachèz, London.
51. ,, Nicking, *Kammermusiker*, Berlin.
52. ,, Olk, *Konzertmeister*, Helsingfors.
53. ,, Petri, Professor, *Konzertmeister*, Dresden.
54. ,, Polo, Professor, Turin.
55. ,, Prill, Professor, *Konzertmeister*, Vienna.
56. ,, Quanté, Moscow.
57. ,, Rampelmann, *Kammermusiker*, Berlin.
58. ,, Rosenmeyer, Erfurt.
59. ,, Ross, Liverpool.
60. ,, Salzwedel, *Kammermusiker*, Berlin.
61. ,, Schäffer, Berlin.
62. ,, Schleicher, *Konzertmeister*, Bremen.
63. ,, Schmidt, Philadelphia.
64. ,, Schnirlin, Berlin.
65. ,, Schnitzler, Boston.
66. ,, Schuster, *Konzertmeister*, Strassburg.
67. ,, Seibert, *Konzertmeister*, Cologne.
68. ,, Skalitzki, *Konzertmeister*, Bremen.
69. ,, Spiering, Chicago.
70. ,, *Stiehle, Muhlhausen in Alsace.
71. ,, Such, London.
72. ,, Tofte, *Konzertmeister*, Copenhagen.
73. ,, Treichler, *Konzertmeister*, Zürich.
74. ,, Werner, London.
75. ,, Wiggers, Berlin.

* Dead.

CHAPTER XIII

BERLIN (1868–1899)—*continued*

Violin-playing in Berlin—The Joachim Quartett—Joachim's performance of Beethoven and Mozart—Instruments used by the Joachim Quartett.

It has already been stated that among the Prussian monarchs, Frederick the Great showed a specially warm sympathy for music, and although the Prussian court players could not be compared with those of Dresden or Mannheim, yet he had several musicians in his service who did much to further the cultivation of chamber-music in Berlin. With Philip Emanuel Bach, two violinists may be specially considered—Franz Benda (1709–1786) and Johann Peter Salomon[1] (1745–1815). The former is famed for having been one of the greatest

[1] Salomon was born at Bonn in the same house where Beethoven was born. His name is inseparably connected with Haydn, for whom he showed his great appreciation by introducing his symphonies wherever he could. He was an expert violinist, and he settled in London in 1781, and enjoyed there a great reputation as soloist, quartett-player, and conductor. In 1791 he succeeded in bringing Haydn to London, and the period of Haydn's stay was the most brilliant part of Salomon's career as an artist. His active career closed with the foundation of the Philharmonic Society, in which he took a great interest. Haydn's last quartetts were composed especially to suit his style of playing. His best epitaph is contained in a letter from Beethoven to his pupil Ries in London (28th February 1816): "Salomon's death grieves me much, for he was a noble man, and I remember him ever since I was a child." See Grove's Dictionary.

masters of the violin of his time; for playing adagios[1] in a particularly beautiful manner; for having distinguished himself in the cultivation of the older chamber-music, and for having trained a number of violinists in his school, whose influence is to be traced well into the nineteenth century.

Salomon's chief importance lies in the fact that it was he who introduced the chamber-music of the Viennese masters, particularly Haydn, into Berlin; also, he was one of the few violinists who at that time still appreciated J. S. Bach's compositions "for the violin alone" sufficiently, to play them in public.

Amongst Benda's numerous pupils, Karl Haack interests us as being the teacher of Möser and of Maurer. Möser was intimately connected with Rode and Viotti in Hamburg, and afterwards became the teacher of Karl Friederich Müller, who later attained such a high reputation as the leader of the quartett of the elder Müller brothers.

Maurer, the friend of Rode and Baillot, was the composer of the *Concertante* for four violins which has already been mentioned in previous chapters.

Although Salomon had taken the first steps to introduce the newer chamber-music into Berlin, his influence did not extend beyond Haydn, Mozart, and the earlier works of Beethoven. Zelter[2] "ad-

[1] Salomon said, "If Benda, old as he is, plays an adagio, one might believe that eternal truth is speaking from heaven." (Wasielewski, "The Violin and its Masters.")

[2] Carl Friederich Zelter (b. 1758, d. 1832) was the director of the

mired Beethoven with fear," and during the time of the oppressive wars at the beginning of the century the public had become so lazy, as far as music was concerned, that they had lost all interest in contemporary productions.

But though chamber-music was eagerly cultivated in some private families, more especially that of the Mendelssohns, among the public there was none of the keen spirit that was stirring in other German towns. It was not until the middle of the nineteenth century that there was a turn for the better—the Royal *Kammermusikers* Zimmermann, Ronneburger, Richter, and Espenhahn instituted public quartett evenings, and Loeschhorn and the brothers Stahlknecht trio soirées. In 1854 Robert Radecke, who had moved from Leipzig to Berlin, joined with the violinist Grünwald in giving chamber-concerts, and at about the same time the "Bülow, Laub, and Wohler's Trio" was founded. Finally, in 1856, Laub established his quartett, which attained great fame through the distinguished talents of its gifted leader. Laub's associates in this quartett were Robert Radecke, Richard Wuerst, and Dr. Bruns, a capital amateur.

Although these quartett evenings received hearty appreciation, it was only from a limited audience. The first of these concerts was held in a small hall (Arnim's Hotel) at 44 Unter den Linden,

Sing-Akademie in Berlin. He was the friend of Goethe and the teacher of Felix Mendelssohn-Bartholdy.

which had accommodation only for from 150 to 200 persons. In 1857 the quartett changed its quarters to the "English House" in the Mohren Strasse, but even this room could not seat more than 300 people.

A noteworthy rule observed by the Laub Quartett, was that of playing one of Beethoven's later quartetts at each concert: hitherto the greater part of these works were unknown to the Berlin public. As Robert Radecke writes to the author:—

> "It can be truly said that the Laub Quartett did much to raise the tone and awaken the understanding for this branch of music, and thus paved the way for the revelations of the Joachim Quartett. The last of these concerts, however, took place on 30th April 1862, for Laub left Berlin for Moscow."

Beside Joachim's great popularity as soloist among the music-lovers of Berlin, the fame of his triumphs as quartett-player in Paris and London had penetrated to the Prussian capital long before he had thought of settling there.

As, after Laub's departure, there was no first-rate violinist in Berlin, the public naturally looked forward to Joachim's quartett-playing with the keenest interest. The rush to the quartett evenings, which he instituted in 1869 with his pupil Schiever (second violin), de Ahna[1] (viola), and

[1] Heinrich de Ahna, born in Vienna 1835, died in Berlin 1892, was a pupil of Mayseder at Vienna and of Mildner at Prague. He was appointed in 1849

Wilhelm Müller, of the younger Müller Quartett (violoncello), was so great that for a long time the tickets were advertised as "sold out."

Even after the first novelty had worn off, these concerts were filled to overflowing; indeed, no other undertaking in Berlin has had such success as the Joachim Quartett evenings, which for thirty years have formed such an important factor in musical life. Although a few changes have been made among the associates from time to time, the quality of the performances has always been maintained. The brilliant leader has always been successful in his choice of fellow-workers, and he has never failed to imbue each new-comer with his spirit, so that blemishes in the ensemble have been of rare occurrence. Schiever resigned after the second winter season, and, in consequence, de Ahna took over second violin and Edward Rappoldi the viola, and when the latter was called to Dresden in 1877 his place was filled by Emanuel Wirth.[1]

Wilhelm Müller, the 'cellist, resigned in 1879,

Kammervirtuose by the Duke of Coburg-Gotha, but adopted a military career in 1851, and served as officer in the Austrian army through the Italian campaign of 1859. He played to Joachim whilst a lieutenant in Vienna, and was persuaded by him to return to his artistic calling. In 1862 he became a member of the Royal Opera Orchestra, and leader of it in 1868, a post which he held till his death.

[1] Emanuel Wirth, born 1842 at Luditz in Bohemia, was also a pupil of Mildner. He acted for some time as leader of the Cur Orchestra at Baden-Baden; from 1864 to 1877 he was *Konzertmeister* and teacher of violin at the Conservatoire in Rotterdam. Since then he has been resident in Berlin, and at the death of de Ahna he succeeded the latter in the trio soirées with Barth and Hausmann. He is professor of the violin at the *Hochschule*, and in this capacity enjoys a wide reputation.

and Robert Hausmann[1] was appointed by Joachim to fill the position. During de Ahna's long illness Johann Kruse officiated as second violin, and became in the winter of 1892 a regular member, which he remained until the spring of 1897. At present the quartett consists of Messrs. Joachim, Halir, Wirth, and Hausmann.

In discussing Joachim's position as a quartett-player, the writer deals with the period in which de Ahna as well as Wirth and Hausmann were members of the quartett, for this distribution was of longer duration than any other, and it was thus that it laid the foundations of its world-wide fame; but it must not, therefore, be thought that the performances are not of the same quality now as in the days of de Ahna. The writer considers it only as a sacred duty to place de Ahna's twenty years of work above the short time of Halir's service.

String quartetts depend more than any other kind of music on their interpretation, and the connoisseur on hearing the Joachim Quartett must receive the impression that these four great artists combine in contributing their best, to give meaning to the thoughts contained in the music they are rendering. One of them sets the ideal and indicates

[1] Robert Hausmann, born 1852 at Rottleberode in the Hartz Mountains, was a pupil of the two 'cellists of the elder and younger Müller Quartetts, and afterwards of Piatti in London. From 1872 until 1876 he was a member of the Hochberg Quartett in Dresden, and after that joined Barth and de Ahna as 'cellist at their trio soirées, which have flourished particularly during the last ten years. In 1879 he succeeded Müller as professor of the violoncello at the *Hochschule*.

the means of attaining it. This office is filled by Joachim, the leader of the quartett, and his associates have such infinite confidence in him that the hearer has always the satisfactory feeling that no other rendering is possible.

It is quite impossible to decide whether the certainty with which Joachim grasps the style and character of a work is to be attributed to innate perception or to his thorough artistic training, or to the fact that he has from boyhood been familiar with the nature of chamber-music. It may be that these factors combined give him that sovereignty in his art that amounts to genius.

The next point that is noteworthy is the finely-shaded ensemble of the quartett: the four players understand each other as if they were governed by one will. If they are dealing with a progression of chords, as, for example, in the theme of the variations in the Schubert's Quartett in D minor, the dynamic equality with which they blend the four voices is astounding. If one of the instruments has a special message to deliver, it is wonderful how the others subordinate themselves without sinking into a meaningless whisper. The brilliant performances of the quartett may be divided into two classes: to the first belong all the movements with a quick measure, which give scope for displaying a masterly skill in ensemble-playing; to the second, all slow movements of contemplative character which breathe deep feeling. Foremost

among the first group are the first movement of the Harp Quartett, the Scherzo of the C sharp minor and the finales of the Rasumowski Quartetts[1] by Beethoven. Even the lay mind must be impressed with the fact that the utmost limits of possibility in ensemble-playing have here been attained; how much more then the connoisseur, who knows the difficulties which have been so triumphantly overcome.

The Joachim Quartett, however, is not content with a merely faultless rendering of intricate passages, but performs them in such a manner as to far surpass the highest expectations of the hearer. Call to mind the skilful way in which each of the four players takes up the Pizzicati in the first movement of the Opus 74 of Beethoven, thus conjuring up the illusion of the harp, from which the piece takes its name. Or take, as another instance, the Scherzo of the C sharp minor quartett, how the different instruments throw in the little figures which form the accompaniment to the principal theme (it is as if it were the work of only one player) and after the *ritardando*, how smoothly they glide into the *Presto!* Richard Wagner would have rejoiced over that passage, to judge from his remarks on the modification of *tempi* in his essay, "On the Art of Conducting."[2] And again, in the

[1] There are many passages in the later quartetts which make greater demands on each of the players; but the difficulties being more concealed in character, are not so obvious to the hearer as those in the above-mentioned movements.

[2] Ueber das Dirigiren.

quick movements of the Rasumowski Quartetts, it is the rhythmical precision of the complex measure in the different parts which is so striking; indeed there is no end to the excellences which call for admiration.

Just as the actual essence of poetry is difficult to define, so is it difficult to describe the reverent frame of mind which is awakened by the hearing of a slow movement from the Joachim Quartett. It is a matter of taste and feeling whether one prefers the gentle warmth of an adagio of Haydn or the divine beauties of a slow movement of Mozart's to the romantic charm of sustained passages by Schubert, Schumann, or Brahms, or the deep suppressed passion, breathless suspense, and celestial solemnity which Beethoven expresses. The point is that Joachim understands how to depict all these varied characteristics: and if the author places the Cavatina of Beethoven's great B flat Quartett as the summit of Joachim's art of interpretation, he does so with the consciousness that his choice will be approved of by the majority.

It will be seen from the foregoing remarks that Joachim does not play "First Fiddle" and relegate his partners to a subordinate position, but that all four go to work with the one idea that the most important voice, no matter whose it is, must make itself heard. Joachim's influence over his three colleagues is only such as to affect the work as a whole, in all details he gives them perfect freedom

of action, so that each in turn has an opportunity of exercising his individual feeling. An example of this will be found in the viola variations of the Harp Quartett by Beethoven and in the intermezzo of the Brahms B flat Quartett, also in the theme of the B flat Sextett by the same composer: in these passages Wirth can have free scope to indulge his own taste, revel in his beautiful tone, and follow his own sweet will. He does this in such a way as to afford complete satisfaction to all concerned. Hausmann's distinctive qualities are particularly felt when the breadth of tone of the other instruments requires a heavy bass, or when he, with marked, decisive rhythmical accents, affords support to the ensemble in rapid passages. He is also a past master in the art of producing wonderful dynamic effects (as in the crescendo at the close of the "Malinconia" from the lesser B flat quartett by Beethoven, or in the opening bars of the second movement of the F minor quartett), which at once stamp a work with its fundamental characteristics. De Ahna exactly understood how to fill the difficult position of second violin: difficult inasmuch as in comparison with the other instruments it is the least independent of them. For the most part it has to content itself by taking up the theme which the first violin or another instrument has had as leading subject, and imitating them in other positions or accompanying with flowing figures. And when the leader is an artist of Joachim's calibre, liable to yield

to the spur of the moment, it is easily understood that de Ahna's office was both difficult and thankless. De Ahna, however, was generally master of the situation, for his remarkably smooth bowing and gift of adapting himself to the moment fitted him particularly for this position. Who can recall without the greatest pleasure, the rippling Finale of the Beethoven D major Quartett, where the second fiddle takes up the theme that has been lightly dropped by the first fiddle, a third lower, and then both dance merrily side by side to the end? Should one try to discover which particular style is most favoured by the Joachim Quartett, which master is best interpreted, and whether there is anything to choose between their interpretation of classics, romanticists, or contemporary composers, the conclusion would inevitably be that it cultivates no speciality. This observation leads us to one of the most important features of Joachim as an artist, namely, his instinct for style. If he is playing a quartett by Haydn, one often hears the remark that that is his proper field, and no one comes near him there; and not less frequently are heard similar opinions about his performance of every other composer, but as is natural, most frequently of Beethoven, whose quartetts lose so little of their original power that they regularly find their place on every programme. These before all others seem to be created for eternity. Should one attempt to analyse Joachim's comprehensive gift, it will be found

that the three chief factors are: firstly, the sympathetic faculty of throwing himself heart and soul into the work he is reproducing; secondly, his instinctive feeling for style, which enables him to interpret the character of each master; and thirdly, a wealth of technical ability with which to carry out his ideal conceptions. The first point has been discussed elsewhere. The second leads us to the intellectual workshop of the artist, where we find him preparing the work which arouses our deep admiration; but we must not attempt the impossible, we see the presence of the divine spark without being able to comprehend its origin.

Hanslick speaks of Joachim as "one who, having passed through a stage of brilliant virtuosity, has attained to perfect musicianship," that is to say, that he so throws himself into the spirit of the work he is reproducing, that we seem to be conscious not of him but of the composer who speaks to us through him. In this characteristic Joachim may be compared to a mirror, which, held before an object, reflects it in its unclouded purity and truth.

When he plays a quartett of Haydn's, the characteristics of this master are so fraught with plastic beauty and grace, that one is struck dumb with astonishment at the wealth of expression at his command. In the reproduction of Mozart or Beethoven our experience is the same: in each case their distinctive features arise before us in such a way that we at once recognise them in their own characters,

undisturbed by the interpreter. In the works of Haydn, Schubert, and Brahms, Hungarian pieces, or rather, pieces that savour of the Magyar element, often form the last movements; these are given with an irresistible charm—here his feeling for his nation and his home asserts itself.

The master's whole attention is turned on the inner meaning of the work under his bow, he never obtrudes *himself* or coquettes with superficialities.

Those who are less familiar with Joachim's art might think that these characteristics are consciously produced by the man who, grown grey in the service of his art, has attained to a perfect knowledge of its "What, How, and Wherefore." Concerning the first of these three questions no doubt exists; for if ever an artist did know *what* he wished, Joachim is he; and it is the same with the "How." It is another case with the "Wherefore," to account for the motive that instinctively guides him in the formation of his artistic views and in their execution.

Joachim is in such slight degree a "reflective" artist, that in this characteristic he is only to be compared to Rubinstein. The latter always followed the impulse of the moment in his performances, and it is also true of Joachim that his achievements are the expression of deep musical feeling rather than the conscious outcome of his intellect.

The difference between the two, lies in the fact that while Rubinstein's temperament often led him into artistic excesses, this charge can never be laid to Joachim. A true moral power and an ideal sense of beauty prevent him, even in the most passionate passages, from ever overstepping that limit of good taste where the characteristic ceases to be beautiful. These are the qualities which have lent such dignity to his playing.

If Rubinstein's talent resembled Joachim's in many respects, Bülow's, on the other hand, was the furthest removed from it. This in no way detracts from Bülow's claim to greatness—many ways lead to Parnassus; but for our purposes it is important to clearly define the differences. In Bülow's case studied intention was such a prominent feature that he might be called the embodiment of the analytical method. His keen, penetrating intellect was always searching for the reasons which underlay the "How" and the "Wherefore." In numerous writings he has given us the result of his critical research, and in the practice of his art, despite the high level of his performances, educational motives were always to be detected. Joachim presents a contrast to this, for his guides are invariably taste, sense of beauty, and an innate gift of style. Avoiding critical discussion of the subject, a few examples will make this clear.

For a great number of years it was an open

question as to whether the trills in the principal subject of the first movement of the G major Sonata (Op. 96) by Beethoven should be played with or without a turn. Opinions from a number of the leading musicians were sought and obtained. Most of them voted for the shake without the turn, and Bülow, who was of this opinion, wrote an interesting treatise on the subject. Joachim was asked, and answered, "I always play the trill with a turn," and being pressed to state his reasons for doing so, said, 'Because it seems to me more natural and beautiful." The author remembers another similar case. About fifteen years ago Joachim and Rubinstein gave a soirée for the benefit of an unfortunate brother artist at the house of Martin Levy, a great lover of music in Berlin. Among other things the two artists played the "Kreutzer Sonata." As they were about to begin, Joachim asked Rubinstein in an undertone if they should play the trills in certain passages with or without turns, and Rubinstein answered, "It's all the same as long as we do it well." Joachim: "In this case I think turns are much more beautiful." Rubinstein: "So do I; so we will play the trills with turns:" whereupon these two artists played Beethoven's work with such wonderful perfection that the remembrance of it is one of those most cherished by the writer.

The third point in our discussion of Joachim's versatility leads us to the recognition of his technique, which, although so perfect, never obtrudes

itself. With him the will and the power are as one. While on the one hand he has that absolute mastery over the finger-board which enables him to overcome without effort the most subtle difficulties which have puzzled the greatest *virtuosi* of all ages, on the other hand, his handling of the bow is unique in its freedom and flexibility, and to this is due that power of expression and modulation of tone which, now light now dark, celestial and airy, or rich and brilliant as the moment requires, gives us an idea of the inexhaustible richness of the colouring which he has at his disposal for his tone-painting.

We are used to speak of Joachim as Beethoven's greatest interpreter. This is due to the circumstance that we have grown accustomed to regard the works of this great master as the culminating point of our art, therefore their perfect rendering is the highest aim of an executive artist. This is true as far as it goes, but Joachim has a claim to honour that is even more exceptional than this. Among Joachim's pupils there is not one who would be capable of perfectly filling the master's place.[1] It is true that there are many among these of great talent, who have attained such excellence that certain details of their performance might, when heard with closed eyes, be taken for their

[1] The only one in whose favour an exception might have been made was Rudolf Lentz, of Buda-Pesth, whose early death cut short the hopes placed in his great promise. In July 1898, in his thirtieth year, he died by his own hand during an attack of melancholia brought on by an affection of the ear.

master's. It is so with Kruse at his best, when he plays the adagio from the "Harp" or the E minor quartett, with Petri in the adagio from the lesser F major quartett, and Halir in the first movement of the quartett in F minor, Op. 95. Thus it will be seen that there are passages in Beethoven where the pupil resembles the master so closely as to struggle with him for the palm; but the present writer has never had this impression during the performance of one of Mozart's works. Not only his pupils, but all modern violinists are so far behind him in his indescribable light and graceful manner, in their interpretation of Mozart, that it may literally be said that his art of rendering these works is unrivalled.

But to return to the Joachim Quartett, the importance of which to the musical world of Berlin is evident from the fact that their concerts are regarded as the best of all the artistic undertakings of the city. These concerts have afforded hours of pleasure to thousands, and such pleasure is not the mere enjoyment of the moment, but one that makes a lasting impression. Indeed, such is the devotion shown for these concerts, that many subscribers have retained their original seats for a period of over thirty years. However, it is not only amateurs who take such an interest in these beautiful performances, for they are attended by almost as many who come to learn as well as to enjoy—musicians and students. The mission which the Joachim Quartett has fulfilled and has always kept in view, consists mainly of two

objects: that of promoting the understanding of the later quartetts of Beethoven, and awakening an interest in those of Brahms. Thirty years ago but few really loved Beethoven in his later period; whereas now, thanks to Joachim's untiring efforts, there is a large public who loves and appreciates the last quartetts. This is true, not only of Berlin and London, where Joachim has regular performances, not only within the boundaries of the "Fatherland," but far and wide, even in the remote West of America. Wherever Joachim's pupils live, there is an effort to follow in the footsteps of the master and to carry on his work. It is not only those who have been his direct pupils, but many other artists who, though having had no direct contact with him, have made his example their ideal in their own work.

While the public has met Joachim's endeavours regarding Beethoven's later works with the greatest interest, the reception of Brahms' chamber-music has been cold and reserved, almost to hostility—the only exception being the B major sextett, which, with its melodious subjects and rich colouring, made such an impression that Joachim and his associates played it at two successive concerts. It may be said that this charming piece has gained more admirers for Brahms than any other instrumental composition by this composer. The unappreciative attitude of the public towards Brahms is in no small degree to be traced to the influence

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Joachim-Quartett 1890

Joachim Hausmann Wirth de Ahna

of the press, which represented Joachim's action in taking up the cudgels for his friend as mere partisanship. The most striking example of this was the opposition he encountered when, about eighteen years ago, he played Brahms' Violin Concerto for the first time in public at one of the *Hochschule* concerts. With few exceptions, the local papers attacked Joachim most violently for having thought fit to honour such a "barren production" with a public performance, and for having compelled the student orchestra to accompany such "unmitigated rubbish." This much-despised piece has now become a stand-by on our concert programmes.

They were indeed good services which Joachim rendered his "comrade-at-arms." He was not moved by personal motives, but by a real desire to further the cause of his art. We know from Joachim's letters that he considered Brahms "the greatest musician of our times," while yet the world mockingly called him "The Messiah," and only a few believed in him. That Brahms is now recognised as an epoch-maker in music is due to Joachim and the *Hochschule*, to whom all praise. Not only did they introduce all the chamber-music of this composer in Berlin, but also most of the orchestral and choral works were performed in the *Hochschule* concerts for the first time in the Prussian capital. Bülow's services, too, in popularising the orchestral works of Brahms, must not be under-

rated; but it cannot be denied that Brahms had produced and published more than half-a-hundred works of varied character in twenty-five years before it occurred to Bülow to take the slightest notice of him. On the contrary, he looked upon the struggles of this composer with great indifference; and it was not until the C minor symphony, Op. 68, was produced, that he became a warm admirer of Brahms, and carried on such a propaganda for the "great Johannes" as will earn him the gratitude of posterity. But Joseph Joachim was the pioneer!

The fame of the Joachim Quartett is not confined to Berlin alone; in the musical world its performances are regarded as the highest standard that has ever been reached in the reproduction of chamber-music. Many offers are made to its members from far and wide, but as each of the four players are teachers at the *Hochschule*, it is natural that their services cannot be easily dispensed with, and in consequence, for the most part, these invitations must perforce be declined, as the necessary leave of absence would interfere with the working of the institution. They, nevertheless, often visit Vienna, Paris, London, the Rhine Provinces, Southern Germany, and Switzerland, and in all places alike find an enthusiastic reception.

We must not omit to mention the instruments used by the quartett. For many years all have used instruments made by Antonio Stradivari (1644–1737). The viola which is used by Herr

Wirth is not the property of the quartett, but lent by Herr Robert von Mendelssohn, who has most generously placed it at their disposal. All the instruments are from the finest period of the maker, and their combined value is computed at about five thousand pounds.

CHAPTER XIV

BERLIN (1868–1899)—*concluded*

Honours shown to Joachim—Joachim again meets King George and Liszt—Festivals in Bonn and Eisenach—Schumann memorial—Bach memorial—Joachim's "Variations for Violin and Orchestra"—Joachim's family—Joachim's fifty years' jubilee.

Besides teaching at the *Hochschule*, giving regular quartett evenings at the *Sing-Akademie*, and making annual visits to England, Joachim made many concert tours in other lands, winning honours on all sides. Honorary degrees have been conferred on him by the universities of Oxford, Cambridge, and Glasgow. At St. Petersburg, the imperial orchestra stood to accompany his performance of the Beethoven Concerto; at Copenhagen he was not only honoured as artist but revered as the friend of Niels W. Gade; from Stockholm he brought back the violin of his first master; the Italians say that when he plays Tartini's "Devil's Trill Sonata" he is an angel and a devil in one; and for the French he has always been *le grand et célèbre violiniste hongrois*, for they do not like to own that it is in a German artist that this perfect harmony of musical talent resides.

Shortly after his appointment by the Prussian

Government Joachim played again in Vienna. In the first row of the audience sat a blind man who was particularly demonstrative in his applause: it was King George of Hanover, Joachim's former patron and devoted admirer, who after the catastrophe of 1866 had lived in retirement at Hietzing near Vienna. Joachim knew that the exiled prince had chosen to live in the neighbourhood of Vienna, but he had avoided an audience with him, fearing to recall painful memories, the more so now that he was in the service of the State which had compelled King George to abdicate. However, as the blind monarch had taken the initiative, Joachim paid his respects to the king on the following day. He was most cordially received by the king, who said, "It gives me real pleasure to know that you have remained in Germany, my dear Joachim, for I know that when I get back my lost lands—and if there is a Providence above, I surely shall—I can have you again, and we will make up for lost time, for your lovely music sounds nowhere so well as in my palace at Hanover!"

The poor king's hopes were never realised; in 1871 he moved to Gmunden, and died in Paris in 1878.

An equally touching interview took place at Buda Pesth in the beginning of the eighties, when Joachim was giving a series of concerts in the great "Redoutensaal" at the Hungarian capital. Liszt was the "Honorary President of the National

Academy of Music," and occasionally visited Pesth for that reason; by an odd coincidence Joachim put up at the same hotel where Liszt was staying. The two artists had not met since Joachim in his letter (already quoted), written twenty-five years previously, had renounced his allegiance to the composer of the "Symphonic Poems." As we know, in that letter Joachim had assured Liszt of his most sincere admiration for his great and worthy characteristics. Liszt was too generous by nature to harbour the slightest ill-feeling against Joachim on account of his change of attitude towards himself. Joachim felt himself therefore justified in taking the first steps to greet the older master. The meeting, after so long a time and all that had past, was most touching, and it was only the fact that Liszt did not make use of the brotherly "Du" which marked the difference in their relations.

After they had talked together for some time of the past and the future Joachim rose to take his leave, remarking that he had to rehearse the "Variations for Violin and Orchestra," which he had quite lately composed. Liszt replied, "Oh yes, I know them already, and I like them extremely; if you do not mind I should like to go with you, for though you do not like my writings I like yours, and am always glad of the opportunity of getting to know them better. And then, dear Joachim, really and truly we are one at heart!"

Halir has communicated to the writer a good

example, illustrative of the high esteem which Liszt always entertained for Joachim, defending him also when he was absent.

When *Konzertmeister* to the Grand Ducal orchestra in Wiemar, Halir was a regular visitor at the *Hofgärtnerei*, where Liszt and an intimate circle of friends and pupils used to play cards. One evening when the play was dull, the well-known pianist Fr. —— called out to Halir, who sat opposite: "It's a damned slow business to-day, as bad as if Joachim, Brahms, and the Berlin *Hochschule* were of our party!" Upon this Liszt rose, and going to the speaker, said most reproachfully and showing great irritation: "My dear Fr. ——, once and for all understand that as long as I live, and under any circumstances, the name of Joachim shall only be treated with the greatest respect and reverence in this house!"

Besides his fame as a solo and quartett player, Joachim has earned warm recognition as a conductor, and has been frequently chosen to direct great musical festivals; we only mention those which are of historical interest: the two Schumann festivals in Bonn and the Bach festival in Eisenach. The first of the Schumann festivals took place from the 16th to the 18th August 1873. The programme was composed entirely of Schumann's works. Joachim and Wasielewski were the conductors; Clara Schumann, Julius Stockhausen, and Ernst Rudorff the soloists. The proceeds of this

festival were devoted to the erection of a monument over the composer's grave; this was unveiled on 2nd May 1880.

The second festival followed this ceremony. The programme, with the exception of the violin concerto by Brahms performed by Joachim, consisted of works of Schumann.

The Bach memorial in Eisenach was unveiled on 28th September 1884. The committee had to choose between Liszt, Joachim, and Bülow to conduct the musical festival following the unveiling. Liszt declined on the grounds that he, as *Abbé*, could not conduct protestant music in public; Bülow refused from private reasons, and so Joachim was entrusted with the arrangements. The inauguration of the Bach monument was originally fixed for 1885, the bicentenary of his birth. But as Liszt had a great desire to be present and felt uncertain of surviving another year, the ceremony took place in 1884. Some of the rehearsals for this festival took place at Weimar, and while there Joachim naturally revisited Liszt, who received him on the steps of his house and embraced him as a long-lost son.

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The thirty years of Joachim's residence in Berlin have been so occupied with his various duties, that it is easily comprehensible that during this time he has but seldom published an original composition. Leisure and quiet are absolutely needful for com-

position, and in late years Joachim has had less and less of these requisites granted to him. This is a circumstance greatly to be deplored, as violin literature can ill afford to dispense with the contributions of such an extraordinary talent as Joachim's. Even the least exacting of critics would have difficulty in finding more than three dozen greater works which merit a permanent place in violin literature. Joachim, in his Berlin period, has produced one only, viz., the "Variations for Violin and Orchestra," which was published at the beginning of the eighties and dedicated to Sarasate, in return for the dedication of his first book of Spanish dances. Those who hold that Joachim's inventive powers are exhausted, will find themselves agreeably disappointed when they hear the "Variations," which are, as far as inspiration is concerned, perhaps the finest of all his creations. They are not what is commonly termed "effective," but repay a nearer acquaintance ; the better known, the better valued, the more often heard, the more truly appreciated—the test of a true work of art. Each variation shows the composer's power of invention and combination in a new light, and the piece makes as high demands on the technique and understanding of the performer as do his "Hungarian" and the G major Concerto.

In the whole literature of the violin there is only one other work of the same form which surpasses it, namely, Bach's Chaconne "for violin alone."

As, however, the sub-title shows, the treatment in the two compositions is wholly different, the one being "for violin alone," the other for "solo with orchestra." Apart from this, Joachim's variations are much richer in the effect, which the modern development of technique renders possible. These considerations make comparison of the two works of problematic value. The chief point is that future generations will, on the merits of this work, acknowledge that Joachim is not merely one of the greatest executive musicians of all time, but also one of the most distinguished composers for his instrument.

Another work, produced at the end of the seventies, shows us Joachim in a branch of the art which hitherto he had only touched upon superficially, *i.e.* as composer for the voice. His *Scena der Marfa*, from Schiller's unfinished drama "Demetrius," for a mezzo-soprano voice and orchestra, is a noble and effective piece of vocal music, and ranks among the best concert arias produced in late years. Its performance demands not only a flexible voice and wide compass, but to this must be added a power of reproduction and dramatic fervour of the passionate, pathetic kind. All these qualities were combined in such high degree in his wife (for whom the *Marfa Scena* was specially composed), that wherever she sang it her performance created a profound impression. Public singers would do well to rescue this work from oblivion.

It cannot be satisfactorily performed without an orchestra, for the pianoforte is incapable of reproducing the brilliant variety of the instrumentation.

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During the first period of his residence in Berlin Joachim lived with his family in the Eichen Allée (now called "In den Zelten"). About the year 1870 he moved to his own house, Beethoven Strasse 3. Joachim himself is responsible for the name of this street, although his desire that it should be so called was only accomplished with difficulty, for the descendants of Meyerbeer, who was born in one of the neighbouring houses, wished the street to be called after their ancestor. Joachim, however, would not consent, saying that, as it was then the centenary of Beethoven's birth, it would be most appropriate that a street should be called by his name. Emperor William I., before whom the matter was laid, said that the street really ought to be called "Joachim Strasse"; but as there was already another street of this name in Berlin (so called after the Kurfürst Joachim), it was decided to call it after Beethoven, of whose music Joachim was the greatest interpreter.

Joachim had now six children: the three already mentioned, and Josepha, the second daughter, born February 25, 1869; the third son, Paul, May 7, 1877; and the youngest daughter, Elizabeth, who was born on June 26, 1881, at Salzburg.

But the happiness of Joachim's married life

experienced a cloud which, in 1884, resulted in a separation ; and from this time, until Frau Joachim's death on February 3, 1899, each of the two great artists went their own way.

After her separation, Frau Amalie Joachim again devoted herself to her profession, and during the last ten years of her life she was exceptionally successful as a teacher of singing. Elberfeld and Munich were her headquarters for some time, from whence she made extensive concert tours, also visiting America. She everywhere maintained her reputation of being the greatest ballad songstress of Germany, and one of the greatest mistresses of vocal art of her time.

Of Joachim's sons, Johannes, the eldest, has adopted a learned profession ; Herman, the second, is in the army ; and Paul, the youngest, is a student of natural science. Marie, the eldest daughter, a singer on the operatic stage, is the possessor of a wonderful voice and has great dramatic talent. She excels in heroic and passionate rôles. Her performance of "Ocean, thou mighty monster," at a concert given in the *Sing-Akademie* on 6th January 1894, by Betty Schwabe, the excellent violinist, was of such high rank that the present writer can think of no dramatic singer of the present day who can equal her in this rôle. She made her début in the part of Elizabeth in "Tannhäuser" in the spring of 1889 at Elberfeld, and remained there four years. After this she spent two years at Dessau and then

one year at the court theatre in Weimar; she is at present engaged at Cassel. That she has not yet obtained an engagement at one of the great opera houses is a recurrence of her mother's treatment at the Kärnthner Thor Theatre in Vienna, and is only one more addition to the many incomprehensible things which are continually taking place at the theatres.

Joachim's second daughter, Josepha, had much success as actress at various theatres, but has since her marriage renounced the stage. Elizabeth, the youngest, who is too young to have achieved great things, has still a blank page in fortune's book.

After leaving the Beethoven Strasse, Joachim went to live at No. 5 Friedrich Wilhelmstrasse, and from thence he moved again to the Bendlerstrasse, No. 17, where he at present resides.

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The winter of 1888–89 brought Joachim honours such as have rarely been showered on any other artist. On the 17th of March 1889 he celebrated his jubilee, for exactly fifty years had passed since he had made his first appearance in public at Pesth. Such an occasion presents itself but rarely, and then the rejoicing is usually not unmixed with sadness, for as a rule the subject of celebration, though he may be able to look back on a life of usefulness, has little to look forward to in the future. At this festival, however, all was gladness, for fifty years had passed lightly over Joachim and he was still

in the prime of life, with the prospect before him of many years of useful work in the service of his art. The remarkable feature of the jubilee was, that it was not celebrated once for all, on one day and in one place, but lasted many months and was observed in every town visited by Joachim. At Berlin it was celebrated in a most imposing manner on 1st March, the actual anniversary occurring during Joachim's annual visit to England.

Only the most notable features of the celebration may be mentioned here. The most interesting was the gala concert given by the *Hochschule.* The choir and orchestra, augmented by a number of former pupils and other well-known musicians, opened the proceedings with a cantata by Bach, conducted by Bargiel. Spitta then mounted the platform and in the name of the school warmly congratulated their founder, director, teacher, and colleague. "It was unnecessary," he said, "to recount the services rendered by Joachim to music, for they were already a matter of history." After this speech Joachim was presented with a portrait bust of himself executed by Donndorf, the gift of colleagues and other admirers. In a voice shaking with emotion Joachim thanked the speaker "for the assurance of so competent a judge, that his work had not been in vain," and all those who that day had given him such a sincere proof of their sympathy and friendship.

After this, the concert began under Rudorff's

bâton. It consisted entirely of works composed by Joachim: the overtures to "Hamlet" and "Henry IV." and the "Hungarian" Violin Concerto. The two first-mentioned pieces were most brilliantly performed, but the rendering of the Hungarian Concerto aroused the greatest enthusiasm of the audience. The first movement was played by Hugo Olk, the second by Johann Kruse, and the last by Henri Petri, three of Joachim's pupils. They gracefully yielded to their master, the composer, the applause which their performance elicited.

Again and again did Joachim mount the platform and shake the performers by the hand, thank the orchestra, and bow to the wildly enthusiastic audience. As the applause was unceasing, Joachim at last took the fiddle from Olk's hands, as a sign that he would play his thanks to them, and with the words, "Let's return to Bach," he put the fiddle under his chin and gave the Bach Chaconne in a way that he could hardly have surpassed in his earlier years. There was a breathless hush during the performance. As soon as it was over a thunder of applause burst forth, which no words can describe. The excitement among the audience was tremendous, absolute strangers shook each other by the hand with mutual congratulations that they had been present at an occasion when an unparalleled artist had given proof of the possibility of following a calling for half a century, and

retaining at the end, the youthful vigour of a man of thirty.

A banquet held in the rooms of the "Gesellschaft der Freunde" and accompanied, till the small hours of the morning, by every conceivable kind of festivity, followed the concert and was attended by several hundreds of friends, pupils, and admirers.

Needless to say, his pupils unharnessed the horses from the carriage which was to bring Joachim from the *Hochschule* to the house where the dinner was held. In their excitement they pushed and pulled the carriage at such a rate over the Potsdam bridge, that the shafts came into collision with the iron railings of the bridge and were smashed. The present writer takes to himself the credit of having averted the catastrophe, for the closed carriage and its occupants might have been pitched into the canal.

A speaking proof of the warm sympathy which was shown to Joachim in the wider circles of Berlin society, was the testimonial of a hundred thousand marks presented to him on the occasion of the jubilee celebrations. Eighty thousand marks were put aside for his personal use, the interest on the rest was devoted to charitable purposes. With this money the foundation of the Joseph Joachim scholarship was laid; it is used for providing prizes of stringed instruments to talented students of small means.

Among the many addresses presented by artistic

and learned societies, that from the "Society of the Beethoven House" at Bonn was the most notable and flattering. Twelve art-loving citizens in Bonn[1] had decided, in 1889, to buy the house in which Beethoven was born, "and to make it the same as it was at the time of Beethoven's childhood, and to endow it with all that he had created or that had been wrought in his honour: in short, to found a Beethoven Museum there that would serve to awaken in every visitor, feelings of reverence for his peerless genius, and keep his memory green." On the day of the jubilee festival in Berlin, Joachim, "the ordained priest of Beethoven's art," was offered the honorary presidency of this society, which, at his suggestion, was called "The Society of the Beethoven House at Bonn," and soon after appealed to the public for support.

In order to raise the funds necessary for the undertaking, the society has given four Beethoven Festivals, consisting of concerts of chamber-music, at which many eminent musicians have generously given their services.

The first of these festivals took place from May 11th to 15th, 1890; the second from May 10th to 14th, 1893; the third from May 23rd to 27th, 1897; and the last from May 7th to 11th, 1899. At the first two, works of Beethoven only were performed; at the third, works of Beethoven and of Brahms, whose death took place on 3rd April 1897.

[1] From Report of the "Beethoven Society" in Bonn.

As the performers were all greatly affected by this sad event, it was but natural that they should regard this as a fitting occasion to do honour to Brahms' memory by worthily performing some of his greatest works.

At the first festival, Joachim and his colleagues de Ahna, Wirth, and Hausmann performed the following works: the C major quintett, Op. 29 (2nd viola, G. Jensen); the quartetts in C sharp minor, Op. 131, F major, Op. 59, F minor, Op. 95, B flat major, Op. 130, and in addition he played with Karl Reinecke and Piatti the pianoforte trio in E flat major, Op. 70.

The second festival was opened by a solemn ceremony on the morning of 10th May. The quartett, with Johann Kruse as second violin, visited the Beethoven House early in the morning, and played there on Beethoven's own instruments in the room in which he was born, the "Cavatine" from the quartett, Op. 130, and the adagio from the Harp Quartett, Op. 74, the quartett taking as active a part in this festival as at that held in 1890.

At the third festival Joachim and his associates performed the following works by Brahms: A minor quartett, Op. 51; Clarinet Quintett, Op. 115 (clarinet, Herr Mühlfeld); B major sextett, Op. 18 (Herr Koning 2nd viola, and Grützmacher 2nd violoncello). Joachim also played the E flat trio, Op. 40, with Borwick and Hoyer, for piano, violin, and horn. Of Beethoven, the quartetts per-

formed were those in E flat major, Op. 127, F major, Op. 135, and C sharp minor, Op. 131.

The programme at the fourth chamber-music festival differed from those on the three former occasions in the fact that, besides a great number of Beethoven's works, compositions were performed by other masters who had written works of note within the range of chamber-music.

Joachim, with his colleagues Halir, Wirth, and Hausmann, played Haydn's quartett in C major, Op. 33 (known as the "Nightingale's Quartett"), Beethoven's quartetts in D major, Op. 18, E flat major, Op. 74, B flat major, Op. 130, and with Herr Robert von Mendelssohn at the second violoncello they performed Schubert's quintett in C major; in Beethoven's quintett in C major, Op. 29, the second viola part was played by the present writer.

Brahms' pianoforte quartett in G minor was played by Mr. Leonard Borwick, with Halir as violinist, Joachim playing the viola, and Hausmann violoncello. The inspired rendering of this piece, especially that of the finale, *à la Zingarese*, completely bewitched the hearers, and must always live in their memories.

A further innovation at the fourth festival was that two works of living composers here obtained their first public hearing: these were a string quintett by Wilhelm Berger and a pianoforte quartett by Bernhard Scholz, both of whom had been

awarded, by the "Beethoven House Society,"[1] a prize which had been competed for throughout the world. The last-named of these two works bears witness to the ability of a man grown grey in the pursuit of his art, and who understands his subject to its smallest detail, and Berger's composition fills us with joyful anticipation for the future of a more youthful artist.

Scholz himself played the pianoforte part of his quartett, and Berger's quintett was performed by Joachim and his associates, with the assistance of Percy Such as second violoncellist.

To return to the subject of Joachim's fifty years' jubilee, it may also be mentioned that on this occasion he had the honour to receive many gifts, transforming his house into a veritable museum. These included diplomas, illuminated addresses, sketches and paintings by distinguished artists, valuable autographs and manuscripts, and objects of *vertu*. A number of ladies presented him with an enormous table-cloth which they had themselves embroidered with appropriate symbolic figures and quotations. Some of the old subscribers to the quartett concerts presented artistically carved music-stands for his home use, and his friends and admirers in England gave him a beautiful Stradivarius violin of the maker's best period.

[1] *Verein Beethoven Haus.*

Joseph Joachim

as Senator of the „Kgl. Akademie der Künste"

From a photograph by E. Bieber

Printed in Germany

CHAPTER XV

RETROSPECT AND CONCLUSION

In order to fully grasp the importance of Joachim's services to the musical life of to-day, it is necessary to review the state of matters at the time when he first stepped into public life. The two *virtuosi* who have made the greatest noise in the world in the present century, Paganini and Liszt, form the best starting-point for such a retrospect. Paganini, whose very name breathes mystery, was the embodiment of technical skill. But his artistic importance is easily misjudged if appraised by the charlatanism of his public performances or by the compositions he wrote for concert use. That Paganini was something more than a wizard, who promoted violin technique to its highest possibilities, is shown by his Caprices, which appeared as Opus 1, and which prove that he was an inspired and thorough musician. Many celebrated composers have made this work the subject for transcriptions and arrangements; for example, among Brahms' greatest compositions for the pianoforte are his Paganini variations.

Two other examples of violinists who, though in their concert compositions they have shown

themselves to be more or less slaves of the superficial taste of their times, have nevertheless left behind them works of educational value, which show their musicianship in the best light, are Ch. de Bériot, with his "Ecole transcendante," and Ernst, with his "Studies," dedicated to "Friends and Brothers in Art," of which the third is dedicated to Joachim.

Paganini did not only work the public into a state of ecstasy with his magic art, but he also made a lasting impression upon earnest musicians: for example, the Heidelberg student, Robert Schumann. Spohr's opinion of his successful rival must not be taken too seriously, for he was too narrow and absorbed in his own views to have an unprejudiced judgment in the case of new and unusual phenomena. Spohr warmly fought for the Beethoven of the first period, but of the Rasumowski Quartetts and the C minor symphony he had no appreciation —not to speak of the last quartetts and the ninth symphony. A remark he made after hearing Joachim play the Beethoven Concerto in Hanover shows his position: "Yes, dear Herr Joachim, that was all very well, but now I should like to hear you play a proper violin piece!" If Paganini was the most *sensational* of all *virtuosi*, Liszt was the most powerful and versatile. While the fiddler played only such pieces as showed his specific qualities as violinist to the best advantage, the piano hero graced his programmes with the names

of classical composers, many of whose works he played publicly, for the first time, or rescued from oblivion. It is true that they often had to take their place in questionable company, for Liszt, during his career as a *virtuoso*, had accustomed himself to measure the depth of the impression he had made on his audience, by the applause. The temptation to put modern dress on an old master was often too strong for him, passages consisting of a simple sequence of notes would be executed by him in octaves or thirds, simple trills he would perform in sixths, and often such feats of skill would be introduced merely to create a great effect. We have already seen in our "Weimar" chapters how Liszt the *virtuoso* sometimes down-trampled Liszt the musician. The place of honour now accorded to the production of the old masterpieces with their original setting and style we owe to Felix Mendelssohn, Clara Schumann, and Joseph Joachim.

Endowed by nature with an unusual talent for *violin-playing*, Joachim gained through Böhm a perfect mastery of technique and an intimate knowledge of quartett-playing. Under the care of Mendelssohn in Leipzig, he developed his *musicianly* faculties. The overpowering desire to realise his high ideals, and the serious light in which he regarded his calling, produced that early development of his powers described so vividly by Mendelssohn in his letter to the Witgensteins. With what

power the teachings of the great master stirred the impressionable mind of the boy, and how vividly they lived in his memory after the master had passed away, is seen in the following extracts from letters written by Joachim to his brother Heinrich in London :—

"LEIPZIG, 30*th July* 1848.

". . . One friend I did not find, one who will not return, and who formerly made Leipzig a paradise to me: He[1] is gone, beyond hopes and fears, belonging no more to this planet of illusive desires! Oh! it is well with him, better indeed than with us who must do without him! But we must see that we continue to work in his spirit; and we will not rest or cease to strive in order that we may get ever nearer and nearer to his high ideal, so that we may one day come before our master with a clear conscience. I, at least, will not rest in my endeavours to practise and promote my art in his spirit, that even now I may be near him."

"LEIPZIG, *Spring* 1849 (?)

"Again I miss something — suitable compositions.[2] Don't blame me, my dear Heinrich, for believe me, I cannot accuse myself; really and truly my intention was good, and I can say that I have not been idle this winter. A cloud seems to hang over me, which oppresses my soul. A *Concertstück* which I wrote for England did not turn out well, and is of no use for public performance, although I took great trouble over it. That discouraged me. It seems to me as though I were fated to do no good in music. . . . And I do mean well with my art, it is a holy thing to me, I could lay down my life for it with joy; but in spite of that I accomplish practically nothing: it seems as if some tragic fate hung over me, with which I am powerless to

[1] Mendelssohn. [2] For an intended concert-tour in England.

battle! Will this fate pursue me all my life?—But no—I cannot believe it. At any rate I will fight against this fate with all my might. *Audaces fortuna juvat* shall be my motto, and perhaps, or rather certainly, I shall yet conquer it. I should so like to be of some great service to art!"

"LEIPZIG, *Spring* 1849 (?)

"Just as I wanted to write to you yesterday, Gade came to ask me if I would play twice in the next concert here. I did not want to play old things, and (*entre nous*) such stuff as Vieuxtemps, Bériot, Ernst, David, &c., I cannot play without disgust. We therefore spent a long time hunting through music and music-shops, to see if we could find anything that one would care to play: Viotti, Rode, Kreutzer, Spohr. At last I decided upon a Romance by Beethoven and a Concertino by Spohr. I did not know either, and I wished to learn them by heart and nicely before Thursday. I now thought to have a little peace and to be able to write to you to-day. But at about two comes David to say that I must help him out of a difficulty, and that I could show him a great kindness. He had promised to play on Wednesday in Bremen, and is now prevented from keeping his word by serious reasons; I should do him and Bremen a great service if I would go there and play instead of him. Now, I have already been invited by the Concert Direction to play in Bremen at one of their concerts (which are very good and highly thought of), and I am willing to do as David wishes and take his place (as well as possible). We are bound to help one another out of a hole if we can, I think. David plays on Thursday for me here, and I on Wednesday for him in Bremen."

"LEIPZIG, *3rd March* 1849.

"To speak of the quartett, I don't think it can be, for when I wrote to you I never thought about the 'Beethoven Society.' You are very right in saying that I must set up an opposition to this society, although I have not the

slightest desire to do so. Above all, the Beethoven Society is an institution which should be warmly supported, and for which I, personally, would at any time do any service I could. It is the only musical society of any real importance, in London, where music is fostered for its own sake and for the love of it, and not merely for money. I am most anxious to belong to that society, and you would do me a good favour, dear brother, if you would write a few lines to Rousselot or Hill to tell them that I am coming. I very much wish to play there again, for it was always the only place where I really played *con amore*.

"I have heard nothing about the Mendelssohn things, if and where they are to be published, but I hope soon. I should like to play them in London, particularly the quartett, which is a great favourite of mine on account of its melancholy tone. I am afraid, however, it is little calculated to make an impression on a great (English) audience. However, in no case would I have asked permission to bring the manuscript composition with me. A Mendelssohn manuscript is sacred, and one can never know what might happen. Secondly, if I made the Mendelssohn manuscript quartett the attraction of my quartett party, it would be not I, but Mendelssohn, who gave the concert — from whom I took money. This would be an oppressive feeling, and one such as I should never wish to subject myself to. Thirdly, the whole thing looks much like a speculation, and that never should be with art, much less with the compositions of the great dead."

"LEIPZIG, 28*th March* 1849.

" . . . You, yourself, have called your last letter a business letter; let me make an effort at a business-like reply. It will give me great pleasure to enter into negotiations with the firm of H. Ernst & Co. When Ernst came here I had the idea that such an arrangement might be made, and my only doubt was if such an unknown disciple of art could approach such an old-established house

Alfred Piatti and Joseph Joachim wrote their names on this Photograph in presence of each other 28. Jany 1867 at my house

Witness C. A. Forster
13 Macclesfield Street. Soho. W

C.A. Forster the last violin maker of his well known family and the joint author of the History of the Violin (Dando & Forster) obtained this photograph from Mr Holland the brother in law and executor of Forster.

Walter E. Hill violin maker 38 New Bond Street

Byron Patti [illegible] Joseph Joachim

and such a celebrated *virtuoso* as Ernst with an offer, for it is questionable whether such a suggestion would be agreeable to him, and also if it would not be embarrassing for him to refuse me. Still, if you and Uncle Bernhard and others have had the same idea, it cannot be a bad one, and it would be a pity if it were not carried out. I therefore hereby empower you in my name to undertake the business—as I suppose I must call it—and, if possible, to bring it to a conclusion, as I should heartily rejoice if this were to come about. It goes without saying that 'Messrs. Ernst & Co.' (that sounds better than 'Joachim & Co.,' and always has a larger capital at its disposal) will be compensated by a greater share in the gross profits. But you, as my agent, will naturally understand that better than I. One thing I must still beg of my agent—that is, not to overlook my high respect for the achievements of the artist and the love and friendship which I cherish for Ernst. With regard to opposition, I don't think anything about it, for as Ernst's partner I shall be able to do better than even the Beethoven Society, and if one can do that, it is not only in the interest of art, but it is a duty, to oppose."[1]

Between the lines of these letters we see the earnest ideals which Joachim adopted in his calling, and we see him as a mere youth following the path which was to lead him to such heights. While his contemporaries contented themselves with the reproduction of showy feats of virtuosity, pandering to the superficial taste of the public, he selected only such works in which the dignity of his art

[1] It had been proposed that Joachim should institute, with Ernst, regular quartett evenings in London. The idea was not carried out in this form; for Joachim eventually joined the "Beethoven Society," where Ernst and Vieuxtemps and other celebrated violinists alternately played the first and second violin. Hill played the viola, and Rousselot the 'cello, as regular members of the quartett.

would appeal to the noblest feelings of his hearers, regardless of other success. That Joachim was perfectly aware that to adopt such an attitude would not tend to bring him fame as a *virtuoso* is to be seen in a letter to Liszt announcing his intention to play his own concerto in G minor and Schumann's Fantasia at Leipzig: "You see how much I depend on popularity with the *Gewandhaus* public!" It is true that Vieuxtemps and David played the Beethoven Concerto and other classical works long before Joachim's day, but they were both like Liszt, and always followed a work of depth with their poor but dazzling fantasias on some popular air, as if they wished to apologise to the audience for having so far annoyed it as to play serious music. On the other hand, by wasting their strength on the production of meaningless and unworthy music, they lost the power necessary to grasp the depth of a true work of art and the capability to reproduce it in its true spirit. The simple dignity and unity which characterised Joachim's performance of the Beethoven, Mendelssohn, Spohr, and Viotti Concertos, movements from the works of Bach "for the violin alone," and Sonatas by Tartini, the "Schumann Phantasie," &c., influenced his contemporaries and opened their eyes to the hitherto unrecognised seriousness of the mission of the executive artist. Even the very best members of his calling had never attempted to do more than play the notes of the Beethoven Concerto

correctly. Joachim, however, sought to bring to light all the deep hidden beauties of this sublime work. In his hands it received new life, making the hearer conscious of the sublime spirit a work can induce when reproduced with pure artistic conviction.

The noble pathos and greatness to which Joachim gives expression in the first movement, the emphatic ascent to the principal theme, the delicious melting tone of the melodic passages, and the pith and energy of the characteristic bowings can only arouse astonishment and admiration. In the Larghetto one is struck with the free manner in which he brings out the ornamental figurations of the principal theme in the highest positions on the violin, and then one listens awestruck to the melody itself as it swells with indescribable beauty from the strings. Hitherto it had been the serene calm which had held the hearer entranced: now follows the finale, bewitching us with its fresh and merry mood. The roguish humour of the last movement is only checked in the middle of the piece, by the gentle melancholy that pervades the singing passage in G minor. This—one of Beethoven's happiest inspirations—has given his greatest interpreter the opportunity of singing "the joy of sorrow" in a manner that after him will perhaps never again penetrate to heart and mind. The cadenzas which Joachim has written to the Beethoven Concerto must also be mentioned. There are two complete sets, the first of which

was written in his youth, and the second much later. Each gives proof of the good taste of the artist and his ability to imitate the style of such a work without overstepping the bounds.

The earlier composition is the more grateful task to the violinist, but the later one is more mature, and therefore superior. They are, however, both so difficult, that the player must be at his best in order to perform them perfectly. Most violinists use the earlier cadenzas. The reader has already been told what a tremendous sensation Joachim made in Berlin with his first performance of this concerto, and what an impression he made upon so stern a critic as Gumprecht. The honour he earned with it at the musical festival at Düsseldorf in 1853 is recorded by a French critic in the *Indépendance Belge* :—

"Joachim was the lion of the festival. We have known this name for ten years. Mendelssohn took him under his protection in London, where the boy accomplished wonders. Since then the 'wonder-child' has become an artist — a very distinguished artist. Matured under the influence and friendship of Mendelssohn and Liszt, Joachim has realised the highest ideal that one can dream of. The colossal concerto of Beethoven gains in power under his bow. The noble style, the grandeur of expression, and the depth of the great composer's thought is all understood by Joachim; and he reproduces it with the simplicity of genius and the warmth and passion of a great poet. As a rule, comparisons in matters of art are worthless; parallels cannot be drawn where material is totally different; and yet one cannot refrain from recalling other great names in the attempt to make it clear that Joachim is the greatest living violinist.

"Vieuxtemps is undoubtedly a *virtuoso* of the first rank, and his fame is increased by our respect for his talent as composer; but we feel sure that if Vieuxtemps heard Joachim in the Beethoven Concerto, he himself would never play it again. Joachim, who would never have composed the Vieuxtemps Concertos himself, would, when he performed them, bring out the author's innermost intention. We will not speak of Joachim's success: it was as French frenzy or Italian fanaticism—and this in cold Germany! We have not recovered yet. Our great wish is that you may some day hear the famous Hungarian—hear the wonderful organ-like tones with which he repeats the melodious thoughts of Beethoven; hear the chromatic scale descending in octaves which made two thousand hearers gasp as though the bow were playing on their spinal chords. (This grotesque comparison must sound strange, but it is very expressive of my feelings at that moment.) You will hear Joachim in the full power and maturity of his talent—he is twenty-three years old—and if the reader laughs at our enthusiasm now, that day will recall our prophecy, and that shall be our only revenge!

"Handel, Gluck, Beethoven, Joachim—where are you to be found again? In Cologne or Aix-la-Chapelle? We shall be there!"

The Rhine correspondent of the Hanoverian morning paper described the performance in like manner, and closed with the words:—

"The great artists that played after Joachim were all so overpowered by his performance, which was the climax of the whole festival, that they were no longer entirely masters of themselves; indeed, Hiller suddenly interrupted his performance of his own fantasia with a gesture and the exclamation that plainly said, 'After a Beethoven Concerto played by Joachim naught else is possible!'"

The natural consequences of this achievement were that wherever Joachim played in future he was requested to play the Beethoven Concerto, and now we all regard his interpretation as the standard by which to judge the performances of all other artists who venture on this work. This has been carried out to injustice. For even if Joachim's performance is hitherto unrivalled, it is not right to discourage younger artists who possess sufficient power to dare to attempt this piece. In no branch of art can there be any one work so colossal as to render the rest superfluous, and in the same way no interpretation of a work can by its perfection make others worthless. Were this so, progress in art would be impossible; but Joachim himself serves for an example in this. The opinion has been widely circulated that Joachim has always played the Beethoven Concerto in precisely the same manner; that he has once and for all time adopted a phrasing, bowing, and fingering from which he never deviates. Such proceeding would be mechanical, not artistic. Advancing years and increasing experience have caused him to modify his conception of the Beethoven Concerto, as well as that of every work in his repertoire; and one of the chief charms of his rendering is its spontaneity —it is never stereotyped. The attentive listener must notice even in a piece repeated for the hundredth time that some new development is brought to light, so that the work in question is a new

creation for him. In his art Joachim has none of the dryness of a pedagogue, his performances being as fresh and free as though he had never given a lesson in his life.

These remarks will have sufficed to explain why Joachim is not to be induced to publish editions of the pieces played by him in public. He has refused all publishers, saying that the artistic side of a work cannot be imparted by written signs; and that those who wish to play the works of the great masters must have sufficient taste and knowledge of violin technique to find their own bowings and fingerings. These remarks do not, however, apply to his edition of Mendelssohn's Violin Concerto; for the original text of this work had undergone so many changes at the hands of other editors that it seemed in danger of being lost in its original form. For instance, in almost all editions, including David's, the principal theme has taken this form :—

but Mendelssohn wrote it thus :—

which is not only quite a different thing, but the only sensible and correct reading; nevertheless the editors have sacrificed it for the easier method of performance.

In the works of Bach, too, Joachim has become the model of his contemporaries; technically he has brought this polyphonic playing to such perfection that it seems impossible that it should be surpassed. We have already heard what an impression he made on Lipinski in regard to this, but of far greater importance has been the intellectual influence regarding the interpretation of these works. Until Joachim's appearance, the general opinion had been, that on account of Bach's "learned character," his works could only be performed according to the letter, and that every modification of tempo or expression was contradictory to the reserved character and stiffness of his music. Joachim, who had learnt better things concerning Bach's art from Mendelssohn, now revealed to his astonished contemporaries that the "dead form" really pulsated with warm life. Grillparzer, in his beautiful poem to "Clara Wieck while playing Beethoven's Sonata in F minor," represented the young girl as finding in the sea, the key with which to unlock the understanding to Beethoven's works; and now Joachim was designated "the best interpreter to Bach's mystic music" by Robert Schumann. He found the key to it in his own heart, and with it he has unlocked the treasure hitherto

hidden, for the sake of thousands and thousands again.

The extent of Joachim's influence upon other great artists, in his playing of Bach, can be seen in Hans von Bülow's introductory remarks to his edition of the Italian Concerto, published by Bote & Bock. Also on Spohr's behalf has Joachim done a great service to art, for he has frequently played that master's violin concertos in public, thereby keeping them fresh in the memories of his contemporaries. Fifty years ago they were in danger of entirely disappearing from the concert-room, in order only to serve educational purposes in the school-room, for the superficial taste of that period was not favourable to the lyric poet of the violin. Joachim, however, honoured Spohr, not only as the old master of German violin-playing, but as a great composer, and, as he wrote to Albert Dietrich March 1855, "who stands out in the present century like a stately pyramid—firm as a rock."

As Joachim put new life into the German composers, he has also made the founder of the Paduan School, G. Tartini, popular through his marvellous performance of the "Devil's Trill Sonata." From the violinist's standpoint this work may be called the culminating point of Joachim's playing, for it simultaneously gives him the opportunity to prove himself the greatest minstrel on the violin, and occasion to show his extraordinary technical ability in its best light. The almost demoniacal

passion to which he gives expression in this unique work can be compared only with his rendering of the Hungarian Concerto. Here the manner in which he plays the glowing melodies in the first movement is soul-stirring, and the mad vivacity in the *Finale à la Zingarese* is intoxicating in effect, and impossible to describe in words.

In our discussion of Joachim as quartett-player we mentioned his great gift of representing different styles, but even greater than this is his power to bring out national characteristics. In the masterpieces of the "Fatherland" he expresses the thoughtfulness of German art. He exhibits in the sonatas of Tartini the rich beauty and the passion of the old Italian, in the A minor Concerto of Viotti the lightness and charm which distinguish the French classic, and in his own Hungarian Concerto the fiery temperament of the Magyar—a manysidedness which can only be explained by his exceptional disposition and by the heterogeneous influences to which he had been subjected from his childhood. In conclusion, there are two other characteristics which deserve mention, as perhaps they do not exist to the same extent in any one else: his faculty of reading at sight and power of improvisation. Only those who have had the opportunity to admire these gifts can have any idea of his unlimited mastery of the finger-board, the absolute precision of his bowing, and the readiness with which he combines will and deed. This gives

some idea of what it means to be master of an instrument, and if any one exists with the right to this title, it is Joseph Joachim.

A Schumann manuscript in Joachim's possession contains the following inscription :—

"Symphony (in D minor) for Orchestra (sketched in 1841, newly orchestrated in 1853).

"When the first tones of this symphony took birth Joseph Joachim was still a little lad, since then the symphony has grown, and the little lad still more, and I therefore am dedicating it to him even though only in private. ROBERT SCHUMANN.

"DÜSSELDORF, 25*th December* 1853."

This leads us to the consideration of the compositions which have been written by Joachim or are dedicated to him.

Taking into consideration the fact that the intimacy between them was of short duration, we may safely say that, with the exception of his wife, no one had such a stimulating effect on Schumann's creative power as Joachim. Within a few months he composed the Fantasia for Violin and Orchestra, the Violin Concerto, and, in collaboration with Brahms and Dietrich, the F. A. E. Sonata. He dedicated his newly finished symphony in D minor to Joachim at Christmas of 1853, and in the lucid moments of his sojourn at Endenich he worked at a pianoforte accompaniment to the Paganini Caprices; the first and last of this series

Joachim played with Clara Schumann at Düsseldorf in the autumn of 1853.

These observations recall painfully to all violinists the words written by Grillparzer on Schubert's tomb: "Here death has buried a rich possession, but with it, far greater hopes." We will not, however, now repine for what we might have had, but rejoice in what we have actually acquired through Joachim's art and through his relations with other musicians of his day. There are hundreds of compositions dedicated to Joachim. A few of the more important are mentioned below :—

Bargiel . . .	Symphony in C major.
Brahms . .	Sonata in C major and the Violin Concerto.
Max Bruch . .	1st and 3rd Concertos and Symphony in F minor.
David . . .	"Bunte Reihe" for Violin and Piano.
Dvořák . . .	Violin Concerto.
Ernst . . .	No. 3 "Mehrstimmige Studien" for Violin.
Gade . . .	5th Symphony and National Dances in Northern Character.
Hauser . . .	Adagio cantabile for Violin and Piano.
von Herzogenberg.	Sonata in A major, Piano and Violin, and "Legendes" for Violin and Piano.
Hiller . . .	Violin Concerto and three pieces for Violin and Piano.
Kiel . . .	"Deutsche Reigen" for Violin and Piano and Piano Trio in E flat major.

Klughardt	Piano Quintett in G minor.
Liszt	Rhapsodie Hongroise in C sharp minor.
Radecke	"Nachtstück" for Orchestra.
Raff	Eclogue for Violin and Piano.
Reinecke	Violin Concerto.
Ries	Suite for Violin and Piano.
Rubinstein	Three pieces for Violin and Piano.
Rudorff	Serenade for Orchestra.
Sarasate	1st Book of Spanish Dances for Violin and Piano.
R. Schumann	Fantasia for Violin and Orchestra and the Symphony in D minor.
Cl. Schumann	Three Romances for Violin and Piano.
Stanford	Suite for Violin and Orchestra.

The Violin Schools by H. Ries and Frederick Zimmer.

This by no means exhausts the list of famous musicians of Joachim's acquaintance, for, besides Mendelssohn, Spohr, Berlioz, Franz, Cornelius, and Marschner he has counted among his friends Spontini, Rossini, and Gounod, Macfarren, Sterndale Bennett, and many others. It is hardly necessary to add that he has been acquainted with nearly every executive artist of his time, and with many of them he has been on terms of intimacy. Joachim's friends have not been called only from the ranks of his own profession, but among them are to be found a number of distinguished men of all the branches of arts and sciences.

He spent several days with Charles Dickens at Gads Hill, near Rochester, and though the celebrated novelist was no musician himself, he listened

with delight to the violin. It was the fantastic romanticism of the Tartini "Devil's Trill Sonata" which made the greatest impression on him.

Joachim relates the following story of his first meeting with Carlyle :—

"Early in the seventies Brookfield, a friend of mine and Thackeray's, took me to Carlyle's house at Chelsea, and introduced me to him as the well-known musician and then left us, pleading an engagement elsewhere. Carlyle, who was just starting for his morning constitutional, begged me to accompany him, which I did. During our long walk in Hyde Park, the Sage of Chelsea poured forth a stream of conversation about Germany, the King of Prussia, Bismarck, Moltke, the war, &c. At last I thought I ought to say something, and innocently asked the irascible gentleman if he knew Sterndale Bennett. 'No,' he answered abruptly, and added after a pause: 'I can't bear musicians as a rule, they are such an empty-headed, wind-baggy set of people!'"

Tennyson was another great admirer of Joachim, and his son relates, in his Life of his father, the following episode :—

"My father was fond of asking Joachim to play to him in his own house. One particular evening, I remember, at 86 Eaton Square, my father had been expressing his wonder at Joachim's mastery of the violin—for Joachim had been playing to us and our friends numberless Hungarian dances —and by way of thanks for the splendid music, I asked him to read one of his poems to Joachim. Accordingly, after the guests had gone, he took the great musician to smoke with him in his 'den' at the top of the house.

"There they talked of Goethe, especially praising a poem of Goethe's old age, *Der West-östliche Divan*, and then my father read 'The Revenge.'

"On reaching the line—

"'And the sun went down, and the stars came out, far over the summer sea,'

he asked Joachim, 'Could you do that on your violin?—the peace of nature after the thunder of the battle.'

"There was no more reading, however, that night, for he suddenly turned round to me, saying, 'I must not read any more, else I shall wake up the cook, who is sleeping next door.'"[1]

Among German men of letters, the brothers Grimm were particularly attached to Joachim, and his copy of their German Dictionary bears this dedication :—

"When you open this book, please remember
"JACOB GRIMM."

"If, when you find a good word herein—for example, agreeable—you are pleased to apply it to your stay in Berlin, and to your recollection of us, it will give me great pleasure.
"WILHELM GRIMM.

"BERLIN, *Sept.* 1854."

Joachim's acquaintance with Helmholtz dates from the Heidelberg period of the great philosopher, when he made with Joachim the experiments in acoustics, the results of which are contained in his *Lehre von den Tonempfindungen*, pp. 423–525 ("Sensations of Tone").

The friendship of the two ended only with Helmholtz's life. Joachim numbers a great many

[1] "Alfred, Lord Tennyson: a Memoir, by his Son," vol. ii. p. 233.

painters also among his intimates; and his friendship with Bendemann and Preller, in particular, dates back from his Leipzig period. Every regular attendant at the quartett-evenings at the *Sing-Akademie* must be able to recall the small figure of the great "Menzel," who has given outward proof of his friendship for his colleague of the other faculty, by always occupying the same seat in the hall, year in year out!

Besides the two music-loving painters resident in Berlin, Passini and Hertel, many distinguished artists in England may be mentioned in this connection—Herkomer, the late Lord Leighton, Alma Tadema, and Watts; and among the great writers on musical subjects, Jahn—the biographer of Mozart and Thayer, well known for his Beethoven researches—Chrysander, Grove, and Hanslick, the last-mentioned having written very beautiful character sketches of the master. In conclusion we must mention the celebrated physician Theodore Billroth, who was so ardent an admirer of Brahms, that at the end of the seventies he made a journey to Berlin for the sole purpose of hearing Joachim and his associates play the two quartetts, Op. 51, which Brahms had dedicated to him. The third string quartett, Op. 67, Brahms dedicated to the great physiologist, Th. W. Engelmann, whose acquaintance with Joachim has developed into a warm friendship since his residence in Berlin. His wife, who under her maiden name Emma Brandes was

a well-known pianist, gave up public life on her marriage, but in private circles, and especially when accompanying Joachim, gives proof of her unimpaired artistic powers.

An artist couple belonging to Joachim's most intimate circle are, Heinrich von Herzogenberg and his wife Elizabeth, who settled in Berlin in 1885, and who for many years, with Spitta and Rudorff, formed the confidential musical committee of the great master. Herzogenberg is not only one of our leading and most prolific composers, but also an exceptionally cultivated man ; and his wife was not only an excellent pianist, but was altogether so skilled in music that, in Joachim's estimation, she ranked second only to Clara Schumann. Her career was ended by her death on 7th January 1892, at the age of forty-four. Spitta, Joachim's old friend and colleague at the *Hochschule*, died soon after, on 13th April 1894.

Moltke's great admiration for Joachim and his playing is well known. The great strategist had an odd preference for slow movements of a contemplative character. After the soothing influence of a slow movement, Moltke would listen to nothing else for the rest of the evening, for fear of breaking the spell. His favourite piece was the second movement of the Bach concerto for two violins.

It is perhaps not a matter of common knowledge that Bismarck also found great pleasure in listening to Joachim. The two men met for the first time at

an evening party at Count Flemming's in Baden-Baden on 1st September 1865. The Prussian prime minister was at that time not at all popular in Southern Germany, and Joachim's friends were rather annoyed to see how fascinated he was by Bismarck's wonderful personality. In a letter from Bismarck to his wife, written on the same evening, he says: "In the evening there was a quartett at Count Flemming's, with Joachim, who really *strokes* his violin in the most wonderful way."

Joachim was the ex-chancellor's guest at Friedrichsruh in the summer of 1896, and played (with Spengel, the Hamburg conductor), all Bismarck's favourite pieces to him. The two parted company feeling that the hours they had spent together had been pleasant and inspiriting. Bismarck's interest in music was only slight. Robert von Keudell, his confidential assistant and colleague is, on the contrary, a politician in whose life music has played a most important part. Joachim's friendship with him, which dates from his Hanover days, has been further strengthened by the fact that Frau v. Keudell is a most excellent pianist. Joachim frequently plays with her both in public and in private.

The most important bond of friendship which Joachim has made in his long and varied career, and which he still enjoys, is that with the family Mendelssohn. In the chapter "Leipzig" we have already seen how Felix Mendelssohn introduced Joachim, as a boy, to his relations in Berlin, and how

heartily he was received by them. Besides Paul Mendelssohn-Bartholdy it was especially Alexander Mendelssohn, a cousin of Felix, who from the first entertained a warm regard for Joachim; it seems as though he had foreseen the intimate friendship which afterwards was to spring up between his son Franz and Joachim. Franz von Mendelssohn was a keen lover of art, and although he did not play any instrument, he took an especial interest in music, for his wife Enole (*née* Biarnez) was a truly magnificent performer. Frau Enole from her earliest childhood, in her home at Bordeaux, had received a careful musical training, such as usually only falls to the lot of professionals. Her mother played the harp with such extraordinary perfection that, though only an amateur, she could play the pianoforte parts of the Beethoven sonatas for violin and piano on her instrument. While H. W. Ernst was at Bordeaux he was a frequent visitor at the Biarnez' house, and at these times he would play the violin part with her. From the way in which her parents treated and spoke of Ernst, little Enole concluded that the curly-haired violinist must be a very great personage, and she longed to ask him for a souvenir, but did not dare to do so. One evening, however, while Ernst was playing with her mother, the child crept softly up behind him, and with a pair of scissors cut off one of his curls, which she promptly hid and carefully preserved. Many years later, when the little thief had

become the wife of Franz von Mendelssohn, she met Ernst again in Berlin and confessed her childish theft. Ernst thoughtfully ran his fingers through his meagre locks, and said, "Oh! give it me back; I could do with it now very well!" Frau Enole von Mendelssohn was an excellent pianist, and such a good musician that she deserves to rank among the foremost musicians of her sex. She could play by heart almost the whole of the classical chamber-music, and knew it so exactly that hardly a note would escape her attention when she listened to others performing.

In illustration of this: the present writer, while yet a student at the *Hochschule*, was asked to play the viola in the regular quartett evenings at the Mendelssohns' house. The first piece in which he took part was a quartett by Cherubini, of which he had no previous knowledge. After it had been played the hostess, who had listened in an adjoining room, approached the players and said, "Herr Moser really reads remarkably well at sight, but once in the last movement he played E where it should have been *E flat*." When he rejoined that it was *E* in his part, the score was immediately produced, and it was found that there was really a misprint in his part which had not escaped the worthy lady's ears. Her technical ability as a pianist and her remarkable memory enabled her to accompany the greater part of Joachim's repertoire *by heart*. She was as well

acquainted with the Viotti and Spohr concertos as with the Tartini sonatas, and knew the concertos of Beethoven and Mendelssohn as well as Joachim's "Hungarian." Besides knowing violin music so thoroughly she was as at home with compositions for the violoncello, through the playing of her eldest son, Robert, and their intimate friend Dr. Schaper.

Joachim's fiftieth birthday, 28th June 1881, will long remain unforgotten by those who were present. The occasion was celebrated at the Mendelssohns' house. Joachim's friend, the painter Hertel, arranged *tableaux vivants* illustrating important scenes in Joachim's artistic career. Two of the best of these were Joachim's first visit to Felix Mendelssohn as a boy of twelve, and Tartini's dream of the "Devil's Trill." In the first tableau Joachim's youngest son, Paul, who had a remarkable likeness to his father as a child, represented the part of the little visitor. The culminating point in the scene representing Tartini's dream, was that two of Joachim's pupils played the "Devil's Trill" behind the scenes. They had cunningly arranged that one should play the trill whilst the other simply played the underlying theme. This answered so well that Joachim himself was deceived for the moment, for he had never heard the difficult passage so well performed. After the curtain had fallen, Frau von Mendelssohn seated herself at the piano and begged Joachim to play the whole sonata with her. Deeply touched at the festival which had been so

carefully thought out in his honour, he complied, and rendered the piece so wonderfully that many eyes were moist. All who were present agree that Joachim has never played this masterpiece so beautifully as he did that evening.

Joachim's intimacy with the Mendelssohns dates back for three generations. Since the death of Franz von Mendelssohn and his wife he has changed the brotherly friendship which he felt for them, into a fatherly interest for the two sons, Robert and Franz, who, for their part, venerate the old family friend with a love amounting to enthusiasm. Frau Enole took care to engraft her love for music in her sons, and if neither possesses the quite exceptional gifts of their mother, Robert von Mendelssohn is such an excellent 'cellist that in quartett-playing he can hold his own with professionals, and Franz von Mendelssohn is a violinist of such ability that he is able to take part as an artist would do, in the musical performances held at the Mendelssohns' house, and for which Joachim is always ready.

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The glorious gifts that nature has showered upon Joachim, his careful training and education, and his personal connection with great minds throughout his life have prevented him from becoming one-sided in his calling, and he entertains a lively interest in every product of the cultured mind. We know that during the Hanover period

he made use of his summer holidays to study at the University of Göttingen, and in Berlin he has often been known to accompany his eldest son to college for the sake of mental stimulation and to get fresh food for thought.

Hand in hand with all this is a deep interest in all that affects the weal and woe of humanity. He has often given his art to the service of charity more than a dozen times in one winter; the fruit of his unselfish labours has dried many a tear and alleviated much sorrow. The generosity with which he, Franz Liszt, and other musicians collected about 30,000 thalers,[1] by giving concerts, will not be forgotten; this sum was presented to Robert Franz as a testimonial in order to protect him from need and poverty in his last years. Among the letters from this composer to Joachim, space permits the quotation of one only, which concerns one of these benefit concerts.

"DEAR SIR AND FRIEND,—The more I see of the results of the Leipzig performance, the more indebted I feel to you and your wife for the unselfish way in which you supported it. I believe I told you this by word of mouth, but my unfortunate deafness makes me so uncertain in speech that I often don't know what I say, and on that account I feel bound to express with pen and paper what I would rather say in words. Very likely you will say, in accordance with your true artistic nature, that you scarcely realise that there is anything to make a fuss about. But is that not exactly what makes such service invaluable? In the future

[1] About £4500.

I must live in the past: the 11th of May will certainly be one of the most cherished remembrances of my life. Because you two formed the centre of interest at the Matinée, which without you perhaps would never have been brought about, I feel an unconquerable desire to express the gratitude which fills my heart. You may be certain that it will last as long as I live.

"With the heartiest greetings to both your wife and yourself.—I am, in grateful reverence, your,

"ROBERT FRANZ.

"HALLE, 13*th May* 1873."

A counterpart to this is an incident which took place on the 11th November 1878 at Kroll's Theatre in Berlin. Henri Wieniawski, the excellent Polish violinist, had not played in Berlin for many years, and therefore when he came in 1878 he announced a series of concerts, which promised many triumphs for the wonderful performer. Joachim, who had always been an ungrudging admirer of Wieniawski, had advised many of his pupils to go to the third concert to hear his inspired playing. Wieniawski stepped before the audience, visibly suffering, and begged to be allowed to play sitting; but after very few minutes a violent attack of asthma threatened to suffocate the somewhat corpulent gentleman, and he was obliged to put down his violin. Thereupon there was a scene of excited consternation, but while the afflicted artist was carried from the platform, Joachim hurried to the "green room" to see if he could do anything for his friend.

After a few moments Joachim appeared on the stage, excused himself for being in morning dress, and begged the permission of the public to be allowed to take the place of his afflicted friend. On Wieniawski's violin he played Bach's Chaconne so magnificently that the house thundered applause. But when Wieniawski himself appeared with tottering steps from behind the scenes and embraced Joachim from sheer gratitude, the enthusiasm of the spectators was quite beyond control.

The *Kladderadatsch* immortalised the event in the following song :—

Das Lied vom braven Mann.[1]

(Wahrhaftige Begebenheit, so sich zugetragen zu Berlin am 11 November bei Kroll.)

Hoch klingt das Lied vom braven Mann,
Wie ich euch hier vermelden kann.
War einst ein Geiger, weltbekannt,
Henri Wieniawski zubenannt ;
Konnt' spielen kunst- und anmutvoll
Und wollt' es thun im Saal bei Kroll.
Trat für—da lauschte alles stumm—
Und neigt sich vor dem Publikum.
Doch bei dem ersten Geigenstrich—
Was ist gescheh'n?—entfärbt er sich
Und bricht zusammen schwach und krank.

Doch jetzt herfür ein Retter sprang,
Der schwingt zur Bühne sich behend,
Erfafst des Geigers Instrument,
Verneigt sich und beginnt dann fein :
"Ich tret' für den Kollegen ein."

[1] Skit on the well-known poem of Gottfried August Bürger.

Da zu dem Retter rauscht empor
Der Freud' und der Bewund'rung Chor;
Denn wie er kaum die Saiten streicht,
Rings jeder Seele Kummer weicht.
Genesung giefset er und Lust
Auch in des kranken Kollegen Brust,
Und alles jauchzt zum Danke ihm,
Dem braven Mann—Herrn Joachim.

Joachim's kindness to young talent is very great. The present writer knows quite a number of musicians whom Joachim has supported during the years of studentship; for whom he has provided during a time of sickness; or whose career he has lightened by the gift of a good violin. It is no wonder that his pupils, past and present, entertain much faithful affection for their master: it is not only the great artist that they venerate in him, but that noble character and kindness, which makes him ever ready to help a good cause. Joachim is not a teacher in the ordinary sense of the word. Those who wish to profit by his instruction must have such musical intelligence and technical skill at their command as will enable them to profit by the hints and criticisms of the master. It is only under these conditions that the good results cited in a former chapter can be attained. Joachim is wont to illustrate his lessons with many pointed remarks: of these the author quotes only some of those uttered in his presence, and which show the master's fine sense of humour. One day a pupil, who was a native of Königsberg, played the adagio from the

ninth concerto of Spohr. Although he played it correctly, it was a dry performance, and Joachim remarked, "My dear B——n, it is no disgrace to have been born in the 'city of pure reason,'[1] but if I were you I would not show it in my playing." To another pupil, who had played the finale from the Mendelssohn Concerto very stolidly and heavily, he remarked, "I beg for the next lesson that the elves do not come to dance in riding-boots." Another youth could not execute a figure, that was ornamented with brilliant shakes, to his satisfaction: instead of playing them lightly, he always seemed to hang fire, thereby destroying the fluency of the passage. In order to make the character of the passage clear to the pupil, Joachim said, "That (passage) is meant for a garland with blossoms hanging on it—not potatoes." One day Joachim asked the writer (who at twenty had a beard which gave him the appearance of being older than he really was) if he had a piece ready to play at the next school concert. The author replied, "Yes, Herr Professor, I should like to try my luck with Ernst's Othello Fantasie." At which Joachim replied, "With that beard, dear Moser, do you still want to play such things?"

Once a young lady played the F major Romance by Beethoven quite nicely, but with such thin tone that he begged her, "For pity's

[1] Kant was born in Königsberg, for this reason that town is often called "die Stadt der *reinen Vernunft.*"

sake fetch more tone out of the fiddle, or I shall die of hunger."

Several anecdotes, too, may be quoted that have relationship to Joachim. After his triumphs in Vienna in February 1861, he gave several concerts in Pesth, where, as was but natural, the enthusiasm he created was even greater than in Vienna, for in addition to his great musicianship they felt justly proud of their great compatriot. At a banquet given in honour of the Hanoverian *Konzertdirektor* by the students of Pesth, in an excess of national feeling one of the speakers gave utterance to the sentiment that it was a disgrace to the nation that one of their greatest sons should be the servant of a State which was not so large as one of their own provinces. On this Joachim rose, and after excusing himself for speaking German, as he had unfortunately forgotten Hungarian, he told the previous speaker that it was not right of him to speak slightingly of Germany, for nowhere had the Hungarian literature found such warm sympathy as in Germany, and that he himself had only learned to love Petöfi through the German translation. But as he was too bad a speaker to express his thanks for the ovation he had received in words, he begged to be allowed to do so on the violin. This proposition was greeted with loud enthusiasm, and Joachim took the violin from the hand of the leader of the Gypsy band, which had been engaged for the occasion, and said as he put the fiddle under

his chin, "Now I will play you a German dance by Bach." This acted like a cold-water douche on the assembly, who probably for the most part had no idea of the existence of the great "Thomas Cantor." They probably imagined that the dance was the composition of a certain cordially-hated Bach, Minister of the Austrian Police, under whose absolute *régime* the Hungarian people had suffered so long. After they had learnt better the hall was filled with a cheering such as Joachim is not likely to hear again.

Once at a dinner with his intimate friends, the sisters Anna and Julie von Asten, Joachim asked, "Do tell me why you have no red wine on your table to-day?"

One of the hostesses replied, "My dear Joachim, you told us last time you were here that you did not like wine with your dinner, and therefore we ordered Munich beer."

Joachim: "To-day I want some wine very much, and I think you would do well to follow my example, for depend upon it wine is much wholesomer than beer." Naturally the ladies hastened to fulfil the wishes of their guest, and commissioned their servant to purchase wine from a neighbouring wine-merchant. With a hearty laugh Joachim stopped them, and, feeling in the breast pocket of his coat, produced the following letter, which he proceeded to read to his astonished hostesses:—

"HONOURED HERR PROFESSOR,—Having heard that you move in good society, we permit ourselves to ask if you

feel disposed to recommend new customers to our firm. You could in this way with great ease considerably augment your income, for on every order you would receive a commission of 25 per cent.—Faithfully yours,

"N. N., Wholesale Wine-merchant."

The whole manœuvre with the red wine was only in order to see how far he was qualified for such a post! Amid roars of laughter the company testified to his qualifications as a wine-agent.

Once, at about the beginning of the eighties, the present writer met Joachim by the Potsdam Gate and accompanied him to the *Hochschule*, which then stood on the site of the present *Reichstag* in Königsplatz. As they passed the Goethe monument the author lifted his hat. Joachim looked round, and said with surprise, "I say, Moser, whom were you greeting just now? there is no living creature to be seen." The author answered, "I am such a great admirer of Goethe that I must bare my head even to his statue." "That is very nice of you, Moser," said Joachim, "but you ought not to do it in such a familiar manner; I thought it was a regular old crony of yours you were nodding to. We'll go back." When the monument was again reached Joachim tapped his companion on the shoulder and said, "Now look, *this* is the way one should bow to a Goethe," and he uncovered his head and made such a reverence that his hat swept the ground.

. . . . . .

It is peculiarly fascinating to hear Joachim relate from his rich store of experience and reminis-

cences of artists who were born last century, or, as in Mendelssohn's case, who passed away more than fifty years ago. It is not so much due to Joachim's age, as to the fact that in his early years he was already taking his share in the development of art, which makes it possible to say that the musical history of half a century is contained in him. The most striking example of this has been his friendship for Johannes Brahms, in whose life, both as man and musician, he played such an important part. At the death of Mendelssohn and of Schumann he felt not only the artistic loss but mourned fatherly friends, and in the same way the death of Brahms meant more to him than the loss of a great master of composition: to him it meant the end of an intimate, brotherly friendship of more than forty years' standing—"his comrade-in-arms."

In the summer of 1896 Joachim had again asked Brahms if he would give him (Joachim) and his associates the great pleasure of playing the pianoforte part in his F minor quintett at one of their quartett soirées at Vienna during the following winter. Brahms replied on a postcard :—

"... On no account! not even if you were four as 'beloved, lovely, loved-ones,' as you are sober, respected men! But I am only here for twenty-four hours, and go on to Carlsbad to-day, so forgive me if I only thank you heartily. I look forward to December, and beg for a Haydn on the programme.—As hastily as heartily, your

"J. Br.

"Vienna, *2nd September* 1896."

On the 17th December 1896 Joachim wrote to J. O. Grimm in Münster:—

"DEAR ISE,—Accept my most hearty thanks for the kind thought, which gave me great pleasure. I, too, treasure the remembrance of the time we have spent together—that I can truly say. Last week in Vienna I often thought of you, for I was often with Brahms, who used to be our third in the Hanoverian days. You will be glad to hear that his illness is not the incurable disease of which we hear such terrible things. The doctors state this positively. But his condition is indeed serious, and he looks very wasted and thin, and he feels very weak in consequence of the continued jaundice. At the same time, with his strong constitution and pluck, we may hope for recovery. In April he is to go to Carlsbad again. His interest in our quartett was charming, and gave us great pleasure. He was generally with us every night until late. How much have we both lost since we saw each other, my dear Ise! One lives on for one's children. . . ."

Unfortunately, the hopes that were entertained of Brahms' recovery were not to be realised, for on the 3rd April 1897 the master closed his eyes for ever. Joachim, who was playing in London, with his quartett colleagues from Berlin, at the time of his friend's death, was unable to do anything for him, not even to do him the last honour.

We may close our review of this period, the most eventful in his artistic career, by quoting the following letter:—

"BERLIN, 29*th April* 1897.

"MY DEAR RUDORFF,—Your letter has touched me deeply. I hardly know any one who can sympathise as you can. It always is a pleasure to me to submit myself

to the influence of your thoughts and feelings. I felt so in London when the good, kind Frau Maria Benecke showed me your letter on Mendelssohn's Organ Variations. How well you know how to reach the core of anything! I can only say that I already am looking forward to your return. Yes! it was indeed a hard blow to lose Brahms. The gradual ebbing of his strength gave us warning of his approaching end; we must be thankful that he had not to suffer longer. The almost superhuman power with which he fought for life was astounding. I find a sorrowful consolation in the thought that we were able to give him some pleasure on our last visit to Vienna. He was in an unusually softened mood when he heard us play his G major quintett, and he thanked us more heartily than I have ever known him to do, and seemed almost satisfied with his own composition. We inherit his work. Personally I was able to be of little service to him in his last years.

"The programme (which I enclose) of the Bonn festival in May will, I know, excite your interest and sympathy. There will be a celebration in his memory in the 'Philharmonic' here on 7th May, and many will be able to take part in it who cannot attend the other concerts. The programme will include the F minor quintett, the B major quartett, and the clarionet quintett, with Mühlfeld. In June the school will perform the *Requiem*, and I trust you will be able to take part.

"With warmest greetings to your dear Gertrude and yourself,—Your JOSEPH JOACHIM."

. . . . . .

A happy combination of physical and mental qualities enables Joachim to retain, in spite of his advancing years, the buoyancy of youth. The elasticity of his physique, which enables him to shake off the effects of long, tiring journeys, and

his inexhaustible capacity for work, are astonishing. After a railway journey of twenty hours, he not infrequently only goes home just to change his clothes, and half-an-hour later repairs to the *Hochschule*, gives four or five lessons, and after a short pause for luncheon, conducts an orchestral rehearsal. When this is over, he gets into a carriage and drives to the Mendelssohns' for dinner, and afterwards plays a couple of quartetts with his friends.

His presence of mind and nervous strength are equally remarkable. In the winter of 1896–97 Joachim was asked to play at a concert in Brandenburg. In honour of the occasion, the orchestra was augmented by a number of young musicians from Berlin. The platform, which was too small, had been enlarged by the simple method of laying planks over tables, chairs, and benches. As Joachim was stepping forward to his place he stumbled, and fell through a hole in the improvised platform. The accident happened so quickly that it was impossible for any of the members of the orchestra to come to save his fall. They only saw him disappear backwards, holding his fiddle and bow up in the air. The heavy thud that followed made the terrified musicians fear that he had at least broken an arm or a leg. The next minute he was on his feet, and reassuringly called out to those who had hurried to his assistance, "The fiddle and bow are all right, and I have come off with only a few cuts and bruises!" A few moments

Joseph Joachim
at the present day

Printed in Germany

afterwards he reascended the platform and played the concerto of Beethoven as calmly and beautifully as though nothing had happened.

It is intense love for his calling that keeps Joachim so fresh and young. He has pursued it throughout his life with such enthusiasm that it is impossible for him to conceive of society without music. Even a family party in his own home is to his mind incomplete without music. He could think of no more fitting expression of his feelings on such solemn occasions as the baptisms of his children than the performance of a beautiful piece of music.

This passion for making music, and the fact that he is still able to gladden the hearts of thousands with his art, makes it seem hardly credible that it should have been the sixtieth anniversary of his first public performance that he celebrated on the 17th of March 1899. The ten years which have elapsed since his "golden jubilee" have passed so lightly over the master that they seem hardly to have left a trace. The hopes awakened then were renewed even more strongly at the celebration of the sixtieth year of his active artistic service. This was not to do honour to an artist contemplating the fruits of his labours and the blessings reaped from his high aims in retirement, but to a man who now, as in the prime of his life, still takes an active part in the artistic efforts of the day.

At the suggestion of the writer, a committee was formed, consisting of former pupils of the master, to commemorate an event so rare in the annals of art. An appeal was then privately circulated among the disciples of the master, scattered over the globe, inviting them "to throng to Berlin to assist in the celebration of the sixty years' jubilee of Joseph Joachim's artistic career, to be held on the 22nd of April 1899, in the form of a festival concert in the Philharmonic Hall."

The object of this scheme was to show to Joachim by means of music how fruitful the labour of his life has been; to show him in a living picture the result of his activity as a teacher during a period of more than half a century, by bringing together his prominent pupils; to represent his varied achievements as composer, conductor, and violinist; and to illustrate his connections with Mendelssohn, Schumann, and Brahms.

Old and young of both sexes responded enthusiastically to the call, in order to pay homage to their beloved master in a way such as has been accorded to no other musician during his lifetime.

The *élite*-orchestra, formed for this occasion, numbered two hundred players, the stringed-quartett thereof consisting solely of present and former pupils of Joachim; for only those violoncellists took part who had attended his quartett classes, and thus counted themselves among his pupils. Among the forty-four first and forty-four second

violins, twenty-eight violas, and twenty-four violoncellos were many well-known concert-players, orchestral leaders, and professors, who, since the time of their apprenticeship to Joachim, have risen to mastership. They came from England, France, and Italy, from Austro-Hungary, Russia, and Switzerland to join forces in this exceptional demonstration. All personal vanity and considerations of rank were set aside, and each took his place in alphabetical order, unanimity of purpose causing each individual to contribute his best towards the success of the ovation.

The master must have experienced a feeling of elation as he surveyed the army of string-players who had met in his honour. Neither did they forget to bring their choicest fiddles with them—the cherished instruments which as a rule they use only for solo- or quartett-playing. What a feast for the eye of the connoisseur to see side by side such a collection of masterpieces of the Italian art; with what joy and pride the happy possessors of these treasures showed one another their Stradivari, Guarneri, Bergonzi, Amati, and whatever else these fragile objects are called. The committee considered it necessary to insure these instruments against fire during the time of the rehearsals and performance at the sum of £50,000.

To counterbalance the power of this string-quartett were twenty contra-basses. The doubled wind-band was selected from the best players of the

Royal Opera House, the Berlin Philharmonic Orchestras, the Ducal Orchestra of Meiningen, and the teachers and scholars of the Royal *Hochschule* —all of whom unselfishly gave their services to the undertaking in a manner which can hardly be sufficiently extolled.

The post of conductor was entrusted to the *Generalmusikdirektor* Fritz Steinbach of Meiningen, who, moved on the one hand by his esteem for Joachim, and on the other by gratification at the distinction conferred on himself, filled his position like a field-marshal who is only accustomed to victory.

The festivities opened with a fanfare of mediæval trumpets and kettle-drums by the superintendent of military music, Professor Gustav Rossberg. This was performed under the direction of the composer by fifty picked musicians from the bands of the Horse Guards garrisoned in Berlin.

To the joyous sound of trumpets and the proud beating of drums Herr Joachim entered the gay and crowded hall, the public rising as one man at his approach, greeting him with such a tumult of applause that even the fanfare was drowned for the moment. As he walked to his seat of honour in the middle of the hall, cries of welcome echoed from all sides, ladies waved their handkerchiefs, friends shook him warmly by the hands, the orchestra tapped their instruments or their desks with their bows in joyful emotion. A king showing himself

to a faithful people could not wish a heartier demonstration of homage than was on this day shown to genius.

When the storm of enthusiasm had somewhat calmed, Fräulein Rosa Poppe of the Royal Theatre declaimed a metrical Prologue, which had been written for the occasion by Herman Grimm, the friend of Joachim's youth. Simultaneously with the last words, Steinbach's bâton descended, and the inspired tones of Weber's "Euryanthe" overture soared aloft with magic brilliancy; so has it never before been heard by mortal ear, and so will it not easily be heard again. It is difficult to decide whether the admiration of the audience was most stirred by the rich tone of the orchestra, or by the delicacy of the ethereal middle section of the piece (*con sordini*). Joachim's "Variations for Violin and Orchestra" followed. These were played by Henri Petri of Dresden, who at the last moment was asked to take the place of Carl Halir, who had fallen ill, and his wonderful performance won him the applause of all.

Then followed orchestral pieces by the three masters with whom Joachim has been especially intimate, and who have exercised the greatest influence on his artistic development: (*a*) overture to "Genoveva," Schumann; (*b*) overture to "A Midsummer Night's Dream," Mendelssohn; (*c*) the finale of the C minor Symphony, Brahms.

These pieces were most stirringly performed,

especially the last, which was without doubt the most glorious achievement of the orchestra that evening. It were fruitless to attempt to fathom the impression which this piece made on the enthusiastic hearers. All who heard it on this occasion will remember it to the end of their lives.

Three asterisks on the programme then indicated that a surprise was in store. The orchestra played the opening *Tutti* of the Beethoven concerto, but there was no soloist on the platform. Three ladies, Fräulein Wietrowetz (Berlin), Frau Soldat-Röger (Vienna), and Mrs. Shinner-Liddell (London), were seen to leave their places and approach the unsuspecting master, to hand him violin and bow, and beg him to play the work, with which he had founded his world-wide reputation. At first he entirely declined, explaining that he had not touched a fiddle for three days, and he had clapped so much that his hands were quite sore. But finding the surprise, suggested by H. von Herzogenberg, too good to be passed by, the writer finally persuaded the master to play.

He stepped on to the platform amidst universal applause, turning to the public with the words, "Indeed there are many of my pupils here in the orchestra to-day who would do this far better than I; but as you wish it, I will try." He played the piece with all the dignity which characterises his style. At the beginning the excitement of the

occasion made him a little nervous, but he soon overcame this and played with as much freedom as ever.

When Joachim, obviously gratified at the success of the experiment, laid his violin aside the enthusiasm reached its climax: the orchestra gave him musical honours, and the hall echoed and re-echoed with acclamations such as are only accorded to the greatest on the greatest occasion. The orchestra was now rearranged for the final number of the programme: J. S. Bach's concerto for three violins, three violas, three violoncellos, and bass; this was played by sixty-six violins, fifty-four violas, twenty-four violoncellos, and twenty contra-basses, forming a total of one hundred and sixty-four stringed instruments. At the desire of the orchestra, Steinbach resigned his place as conductor to Joachim.

After this sublime performance, Joachim, who does not often express himself figuratively, said that the Bach concerto conjured up in him a vision of *der liebe Gott* leading out the Blessed Virgin to a heavenly dance!

This concert was followed by a great banquet at which the performers and their relations and Joachim's friends and acquaintances were present, seven hundred persons in all.

The writer, as originator of the festival, was entrusted with the duty of proposing the health of the hero of the day. After a short retrospect of the

origin of the festival, he called attention to the fact that it would never have been such an imposing manifestation if Joachim, side by side with his great qualities as a musician, did not possess so many honourable characteristics as a man.

Franz Grillparzer's words—

> "Four poor strings—it sounds like a jest,
> For all the wonders of sound!
> A greater wonder! A human heart
> Stretches the whole world round"—

suit no one better than Joachim, who, in spite of his widespread fame, has remained the simple man with a heart warm and susceptible for all that is good and beautiful. No one knows this better than his pupils, many of whom had undertaken long journeys in order to help in celebrating this, his "diamond wedding with Art." The speaker expressed the thanks of Joachim's friends and pupils for all he has been to them in the wish: "May God keep you for many years in unclouded vigour of mind and body to serve and further art, to be the pride and example of your pupils, the joy and comfort of your friends and relations!"

Joachim then rose, and in simple words thanked all who had prepared this day for him, and all who by their presence and co-operation had made it the crowning point of his artistic career; the unselfish fidelity of his friends as well as the beautiful music he had heard on this day would never be forgotten by him.

Standing there in unimpaired health and strength he was like a landmark of the past, unshaken by storms, serving the present and future. And as in his early manhood, through holding firmly to his ideals, he gained a foremost place among his contemporaries, most of whom are now in their graves, he now stands forth a giant oak in full leaf, giving testimony of the inner strength that lives at the heart of the tree.

Long may it stand and flourish!

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